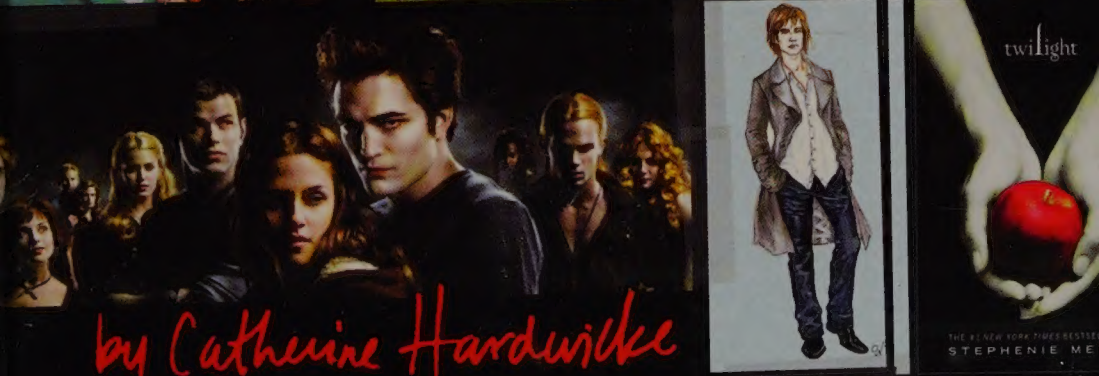
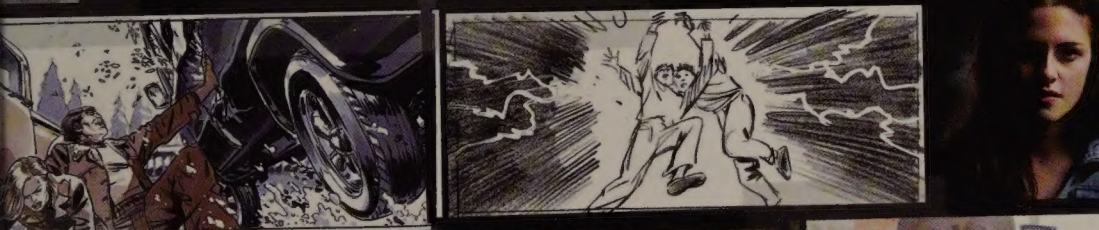
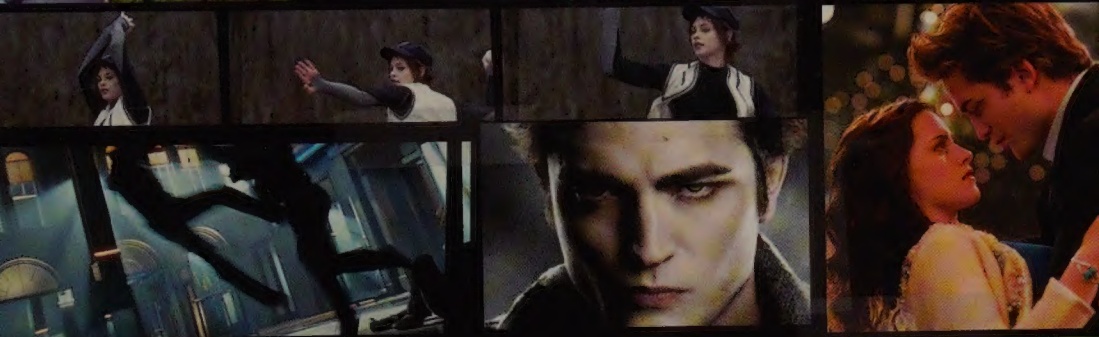
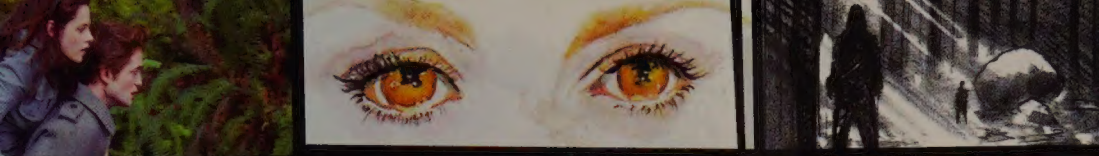








twilight

DIRECTOR'S NOTEBOOK

THE STORY OF HOW WE MADE THE MOVIE

based on the novel by STEPHENIE MEYER

CATHERINE HARDWICKE

atom

www.atombooks.co.uk

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A CIP catalogue record for this book is available from the
British Library.

First Atom UK/ANZ edition 2009

ISBN 978-1-905654-59-8

Printed and bound in the UK by Butler Tanner & Dennis Ltd, Frome

Atom

An imprint of Little, Brown Book Group
100 Victoria Embankment
London EC4Y 0DY

An Hachette UK Company
www.hachette.co.uk

www.atombooks.co.uk



for the fabulous Stephenie, who started it all...
and my sister Irene, whose mysterious paintings
inspire me daily ... and for my mother
Jamee who insisted several times that
I cast a "hot" Edward.



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MEADOW

THE NEW YORK TIMES BESTSELLER

twilight

STEPHENIE MEYER

Making Twilight

In January of 2007, I bought a copy of "Twilight" and devoured it.

This is a photo of how my book looks now: dozens of Post-Its, underlined passages, hundreds of hi-lited favorite lines with notes in the margin like "this has to be in the movie!" My challenge was to translate this to film. How to take Stephenie's powerful emotions—delirious, obsessive, hypnotic, profound love and put that on screen. Make you feel what she makes you feel when you read her words—when you let yourself get swept away with Bella and Edward... when you imagine the Cullens—a vegetarian vampire clan living secretly in the Pacific Rainforest... full of ancient tree trunks covered in moss and ground covered in ferns. And fog—always deep, thick, mysterious fog. In this book, I try to show fans and aspiring filmmakers the process that my crew and I went through while making Twilight.



Catherine

WHAT'S IN HER BAG?

MUSINGS BY PATRICK SMITH,
THE DIRECTOR'S ASSISTANT

Gum. Easier than brushing.

A breakdown of every single location on the movie. A five-hour project on a Saturday night. How many hot dates did I bail on for this movie??

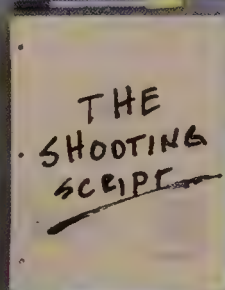
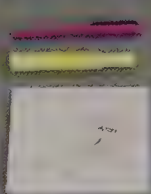
Viewfinder for shot composition. I "lost" it at the high school exterior set and spent hours searching for it, going so far as to ask the DP Elliot Davis if he had it. These things cost like \$400. I caught Elliot using it a week later, and almost kicked him in the head.

A warm director is a happy director.

For brushing on the FLY.

Catherine's personal notebook. Contains all of her notes and her deepest, innermost thoughts. If I lose it, I get my head cut off and put out as a warning to other assistants.

It is ungodly cold in the Pacific Northwest. I am blessed with the task of handing out a hat and rain jacket if it's about to pour, gloves if it's too windy, and fresh socks. Wearing fresh socks at midday feels... DELICIOUS.



Can someone please explain to me why I bought an overpriced water bottle for CH, and there are STILL empty plastic bottles all over my car?

SHOTLISTS!! Why sleep when you can make them ALL NIGHT LONG??

OUR BIBLE

Look out, ladies! It's Solomon Trimble!

All of Cat's pens are CHEWED UP!

Cat's ID card from McAllen High School. That's how prepared she is... never know if you might need it.

In an act of temporary insanity, Cat got laser beams shot into her eyes (LASIK surgery). Gotta keep those peepers moist.

Catherine uses her iPhone to work. I use mine to watch videos of TALKING CATS.

On any given Scout, you will find this on her hip.

Cat puts stickers all over her computer to dissuade thieves.

CH's backpack. Total estimated weight: 40 pounds. Leaves her side; never gives who gets to carry it?

Contains all manner of documents. Shotlists, script, budget, reference photos, notes, director's plans... everything you need to direct TWILIGHT.

She plugs this into the car's cigarette lighter to power her electronic devices. DON'T LEAVE HOME WITHOUT IT!



this made me think of the meadow...
detail of a PAINTING by my sister Irene Hardwicke Olivieri

"Warmth, moisture, light."



MY INSPIRATION

My sister paints these dreamy layered images of men and women in nature - often with very personal handwriting on every surface.

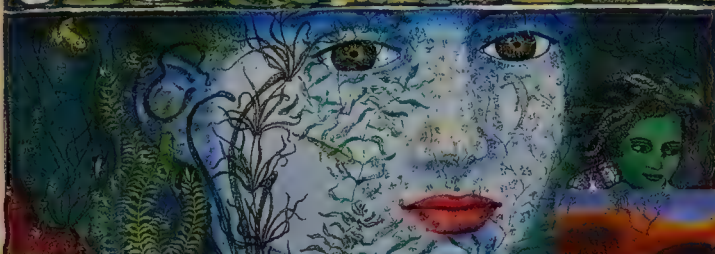


The paintings feel intimate, almost like a diary,
almost like Twilight

"Coarse fur"

"still a tadpole, already a frog"

thinking of
Bella....



"Quicksand"



Erin Schneider
took these evocative
shots of Sarah Blakley-
Cartwright, my
"adopted" daughter.
They have the "Bella
feel" - loose hair,
natural make-up, and
a connection to the
outdoors.

TRIVIA ALERT: find Sarah
in about a dozen Twilight
scenes. She is the only
actor in all 4 of my films.



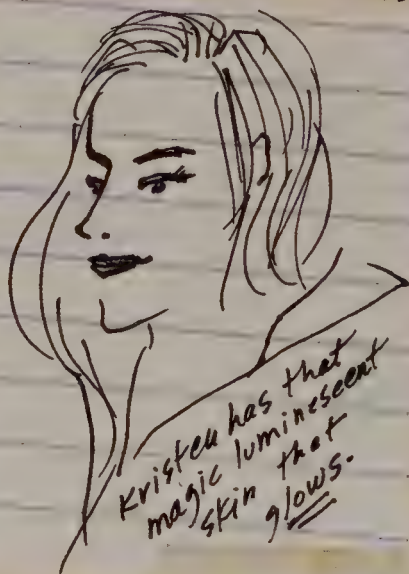
I thought maybe Edward could show off his skills by spelling out Bella's name in logs.

Some of my first sketches



EXTREME CLOSE UPS TO
DRAW YOU INTO BELLA'S
EMOTIONS - ABSTRACT -
SUBJECTIVE CAMERAWORK

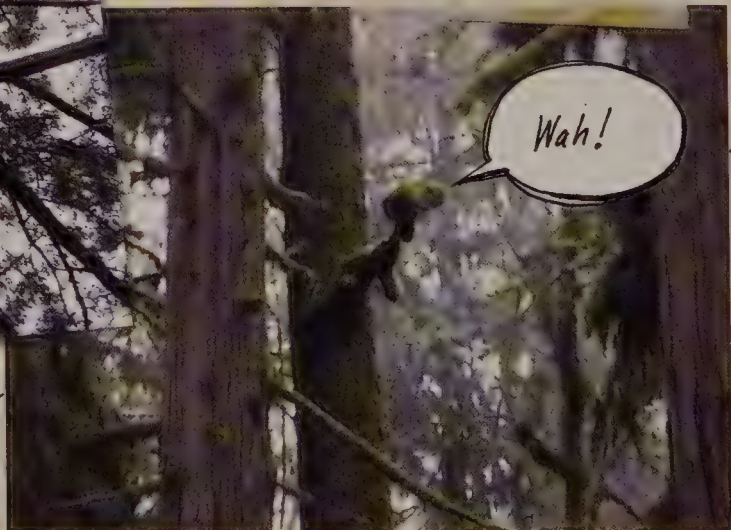
THE ESSENCE OF THE FILM -
TENSION LEADING UP TO FIRST
KISS.



Kristen has that
magic luminescent
skin that
glows.

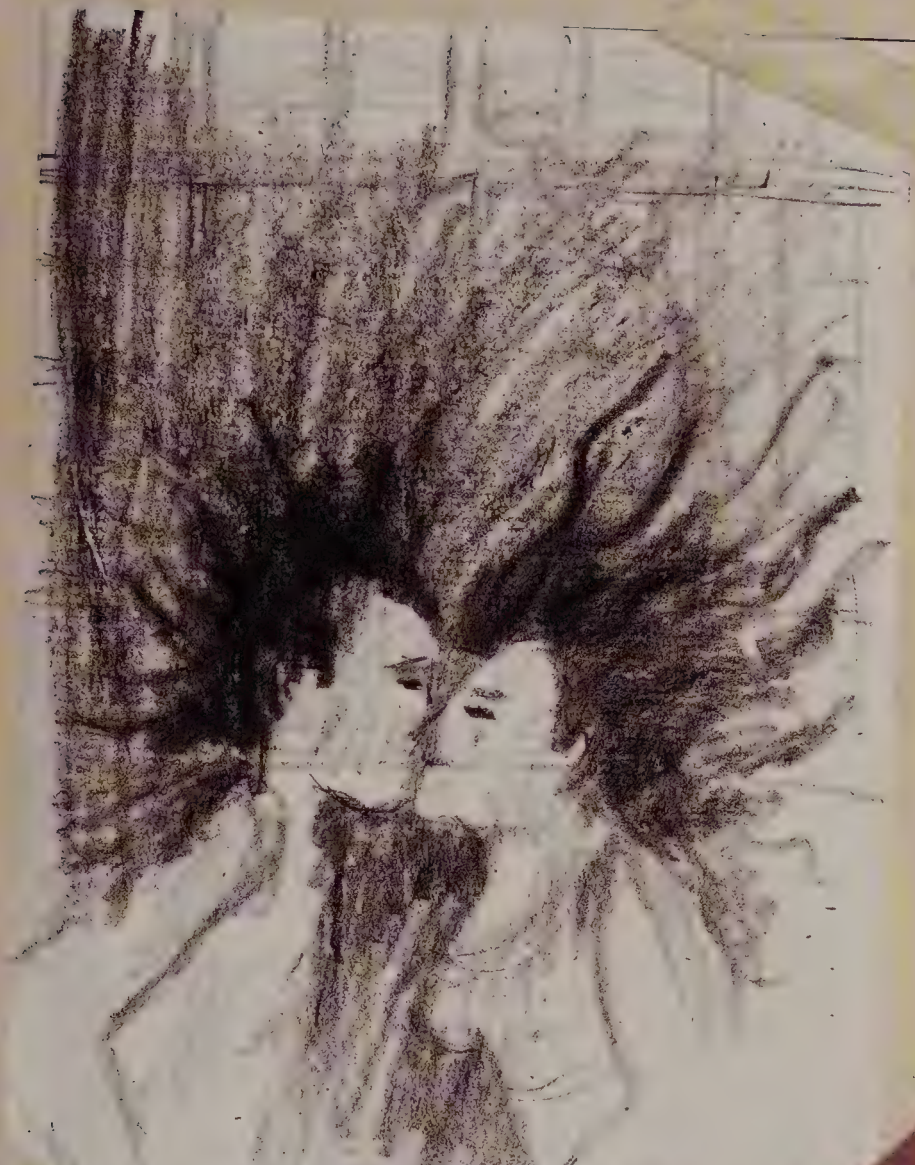


Magnificent ↗
old growth trees -
connection to
Nature



↗ How did Bambi get up in that tree?

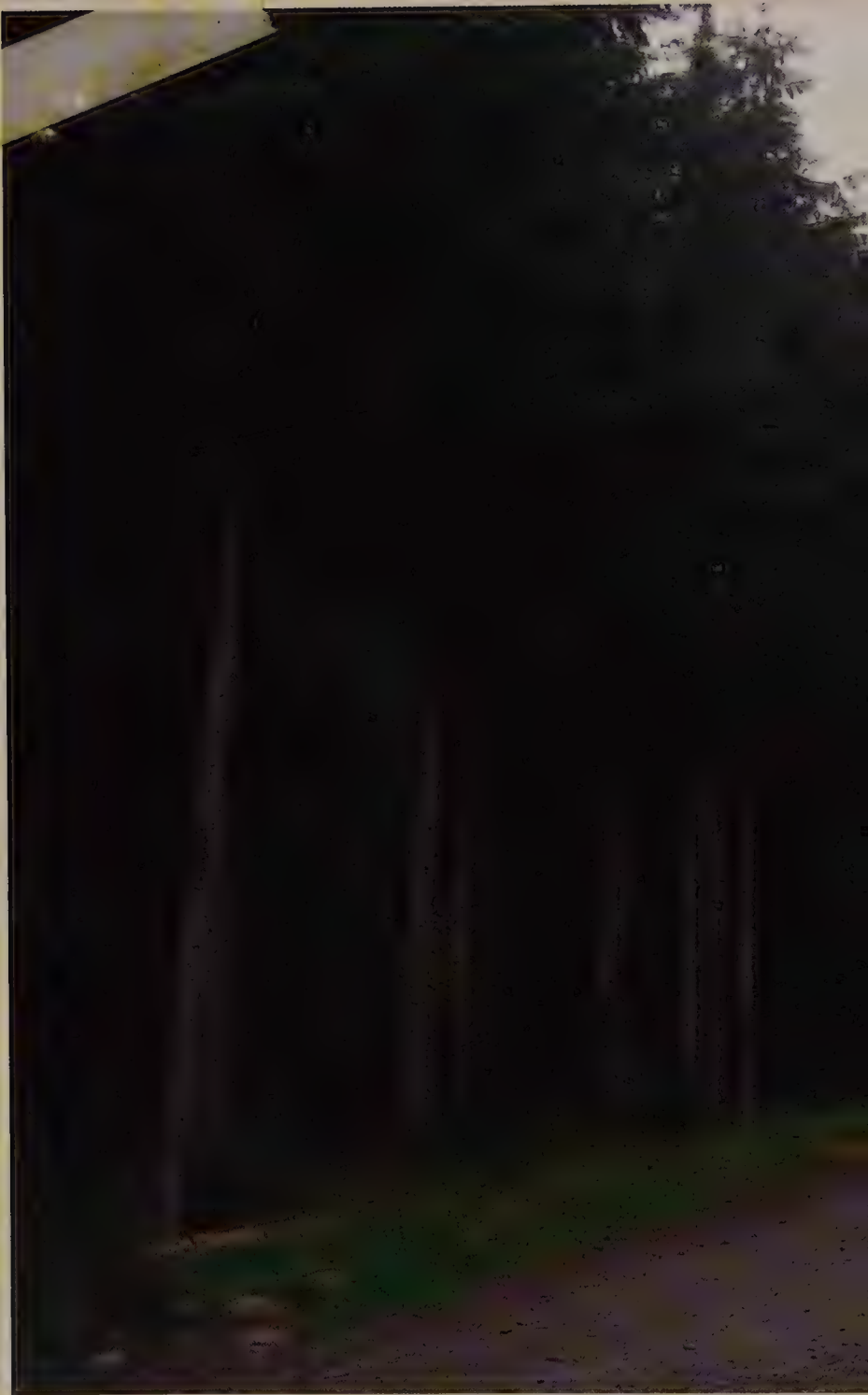
CONFESSON: I LOVE MOSS.



UNDERWATER DREAM KISS

TRIVIA NOTE:
I wore this "SAINTS" BRACELET
every shoot day and so did
Bella (except in 3 scenes). cost: \$2.00
venice boardwalk. →





one of my favorite fotos from the first
location scout in Forks — green trees
disappearing into the mist...



Location Scouting



↖ I shot this trippy photo out the window of the plane on our first location scout. Sept, 2007.



Jamie Marshall, ↗
co-producer and
1st A.D., poses for
James on a location
scout at the "Shire"
in Washington.





I usually act out the scenes when we location scout - Here I thought that Bella + Jacob could balance on the big driftwood logs at La Push Beach.

For the scene where the Nomads kill Waylon, I wanted a dramatic new location. We scouted "Kato's Marina" and I took this eerie "STALKER" shot. ▽



On New Year's Day, 2008, I was location scouting with Beth Melnick when I suddenly saw the "GOD RAYS." We pulled over and I shot this photo which became the inspiration for the light in the Meadow.

"The Look" of Twilight



Elliot shot this photo at La Push Beach. It demonstrates our color palette — cool blues, dark rich blacks, grays, back lit mist.



↑ No SUN ☀ = ALLOWED IN THIS MOVIE!



Elliot studies the "new" meadow location — with its deep greens — it's beautiful but very difficult to work there — slippery rocks & no level places to put lights or dolly tracks.



CLOUD COVER = BEAUTIFUL
SOFT LIGHT = FREQUENT RAIN
THE CAMERA HAS TO BE PROTECTED.

Cinematography & Color Palette

Throw broken ^{mirrors} ~~glass~~ -
like Ninja Stars...

Subjective - through his eyes

Bodies are huddled (other
and com) at her

In the back -

she thinks she died
she think she died.

Dark forms - out of focus -
flying through the light...

Point source - shafts of light...

Blung out of focus -

Forms ---

Hallucin... state

Near death experience

Bodies float in front of her...

Glass RAINS DOWN

~~over~~ over...

V.O. I died...

Window
crystal...

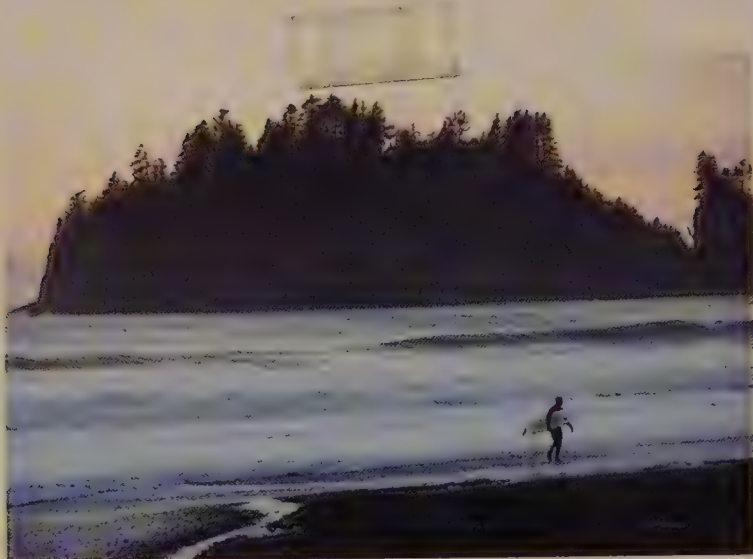
Silhouette
flying through
glass
flying
rain
diagonal



Elliot Davis - cinematographer
or Director of Photography
or D.P. has worked with
me on all four of my films.
His eye is legendary - as is
his amazing ability to
shoot hand-held, subjective
shots. These are pages from
our first meeting where
we brainstormed about
how the ballet studio
could look.

Here's Elliot "pre-lighting" the ballet studio set -
Setting up the beams. 2





I called Melissa Rosenberg, the screenwriter, and told her: "Guess what—they surf at La Push. Awesome, huh? So we added surfing into the scenes."



After returning from a scout - I showed this photo to Elliot and we realized this was a great model for the meadow sequence. Edward could step out from behind a dark silhouette of a tree to reveal himself in the sunlight.

FO

Volume 77, No. 31

inside:

YEAR IN REVIEW
2007 at a Glance



Year in Review

- Top 2007 news, sports, and more at a glance.

See page 13.



Insight Schools

- Online school wows QVSD board.

See page 21.



Wrestlers win

- Spartan wrestles Southwest Washington.

See page 25.

Opinion.....

Communit.....

Schools

Sports.....

Classified.....

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www.forksforum.com

Wednesday, January 30, 2008

'Twilight' director eyes LaPush



Chris Cook photo

"Twilight" film director Catherine Hardwicke boards the Forks Chamber of Commerce's logging tours van Wednesday during a scouting trip to LaPush. Hardwicke is joined by Elliot Davis, the film's director of photography (center), and James Lin, the location director for the filming. At LaPush, below, the director looked over possible filming locations at the mouth of Lonesome Creek at First Beach with co-producer Jamie Marshall, left, and Davis. Logging tour driver Sonny Smith escorted the film crew.

by Chris Cook
Forks Forum editor

"Twilight" film director Catherine Hardwicke scouted First Beach at LaPush on Quileute Tribe lands on Wednesday for location filming of scenes planned for the upcoming screen version of the best-selling "Twilight" book series.

During her scouting at LaPush, Hardwicke said Kristen Stewart, who plays Isabella Swan, the lead female role in the film, and other actors would travel from Portland to film

See TWILIGHT, page 2



the West End, Forks, LaPush, Beaver, Clallam Bay, Sekiu & Neah Bay since 1930

Future of Forks Aquatic Center pondered

by Chris Cook
Forks Forum editor

Forging a plan to somehow reopen the shuttered Forks Aquatic Center was the focus of a community meeting called last week by Mayor Nedra Reed and the Quillayute Valley Parks and Recreation District (QVPRD).

"What do we do now?" QVPRD boardmember Sandra Carter asked to open the meeting.

Voters rejected in November by a two-to-one margin the creation of a Metropolitan Park District with junior taxing authority that would have paid for the bulk of the annual cost of operating the pool located inside the aquatic center.

"The failure (of the election) caught me totally by surprise," Carter told the gathering. "I'm still willing to stick it out...I have hope for the future of the facility."

The pool and its building were opened in 2005 and paid for through a voter-approved bond issue that is being paid off into the 2020s.

The QVPRD was forced to close the pool in Sept. 2006 due to a lack of operating funds. The rising cost of propane needed to heat the pool, higher-than-estimated personnel pay and other factors were given as reasons for the closing.

Local residents and business people, and the two remaining board members of QVPRD spent

See POOL, page 3

*La Push was drop-dead gorgeous
but ultimately it cost too much to film there...*



Question:
How much
is that
deer head
in the
window?

Answer:
A buck.



Everything
is made of
wood





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 (PO Box 1804)
 Forks, WA 98331
360-374-6769
www.forkscoffeeshop.ca

Dinners



\$1
 \$1
 \$1
 \$1
 \$1
 clam str

\$13
 \$11
 \$11

Salads

Served with toast or a garlic roll



When I mentioned that I
 was working on a little
 movie called Twilight -
 all the hi-skoolers
SCREAMED!

Desserts

Homemade Pies

Ala mode \$3.7

\$4.2

Brownie Delight:

a single brownie topped with ice cream,
 chocolate syrup and whipped cream

\$4.9

Berry Cobbler

Ala mode

\$3.5

\$4.2

Ice Cream

Small

\$1.5

Large

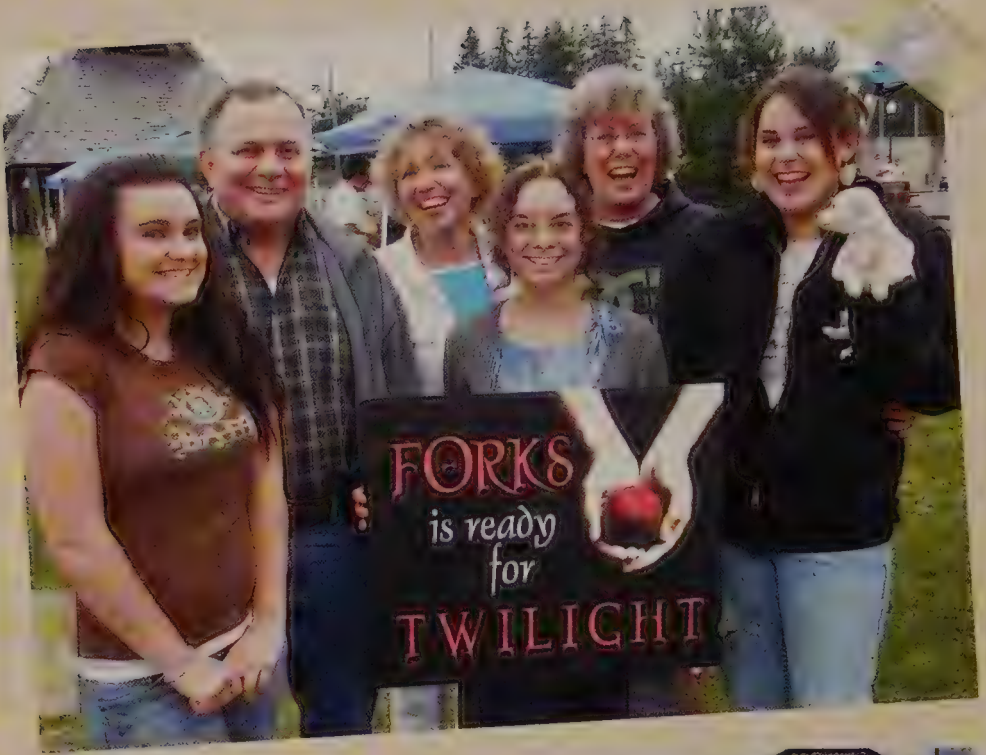
\$2.5

Sundaes:

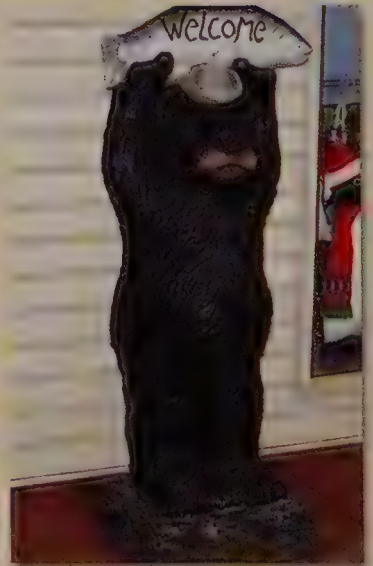
Choice of chocolate, strawberry,
 blackberry, pineapple, or butterscotch

\$3.7

I heard some of the
 locals ate here
 every night - so we
 sent Melissa the
 menu and she wrote
 the "diner" scenes.
 Berry cobbler came
 straight off their
 dessert list.



DIANE GHOSKAL AND HER FRIENDS GAVE US THE ROYAL TOUR OF FORKS !!!



IF you live in the North west,
You gotta
have a carved
BEAR ...



CRAW!

the art department diligently duplicated this sign



We ARE SPARTA!

Kevin Rupprecht, the principal of Forks High, rolled out the welcome mat. We didn't end up shooting there for budget reasons, but they still helped us out with yearbooks, newspapers, letterman jackets - etc. Here's a big thanks.



I posed for this shot so I could draw a storyboard of Victoria.



CHARACTER DEVELOPMENT
DESIGNING THE HAIR, MAKE-UP, & COSTUMES



black velvet + sequins for Victoria
↓



Wendy took BOA IDEAS and made Victoria a sheepskin cape →

↑
Wendy chuck, costume designer ev.



Looking for a t-shirt that "Waylon" wears in the boat scene. After he gets killed, Victoria wears the shirt. "Kiss me, I'm Irish!"

Kristen wore my t-shirt in kissing scene. I haven't washed it since. (or worn it.) E-BAY anyone?



looking for inspiration for the NOMADS

Peter Facinelli wanted his character, Dr. Cullen, to wear a scarf to cover his old bite marks. I found this one in a shop on Venice Beach.



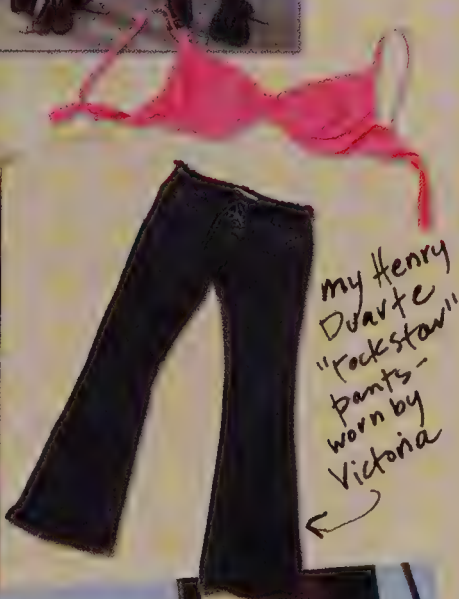
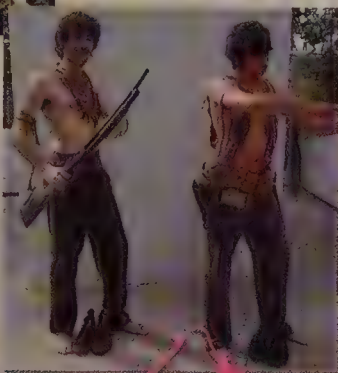
↑
Patrick tries on Edward coats



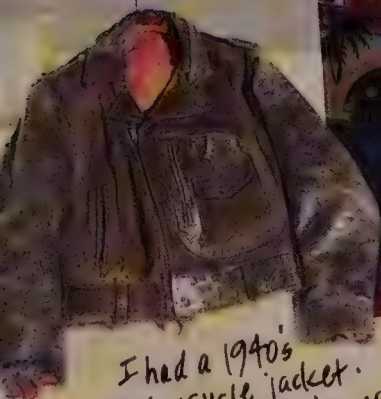
Patrick Smith + Josh Lee
(editorial P.A.) were forced
into modeling possible
wardrobe for the tribesmen



Alice?
Baseball? ↑



my Henry
Duarte
"Rockstar"
pants -
worn by
Victoria



I had a 1940's
Sears motorcycle jacket.
This was the model for James coat.



HUNTING & GATHERING
IDEAS ...

BELLA

Kristen
Stewart



this look
was too
wavy



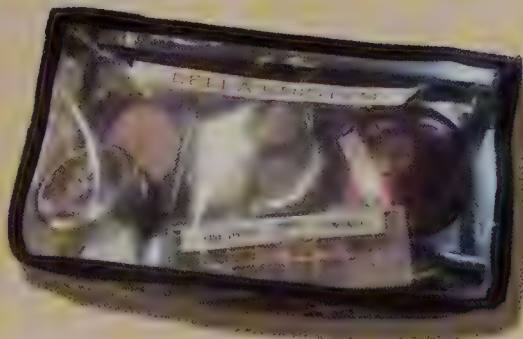
Jeanne Van Phue, our make-up
artist, had her friend Kathy Shorkey,
do watercolors of the character looks.

For Bella, Kristen has beautiful pale skin so we
went with a very soft, natural look. To become
Bella, Kristen wears brown contacts.



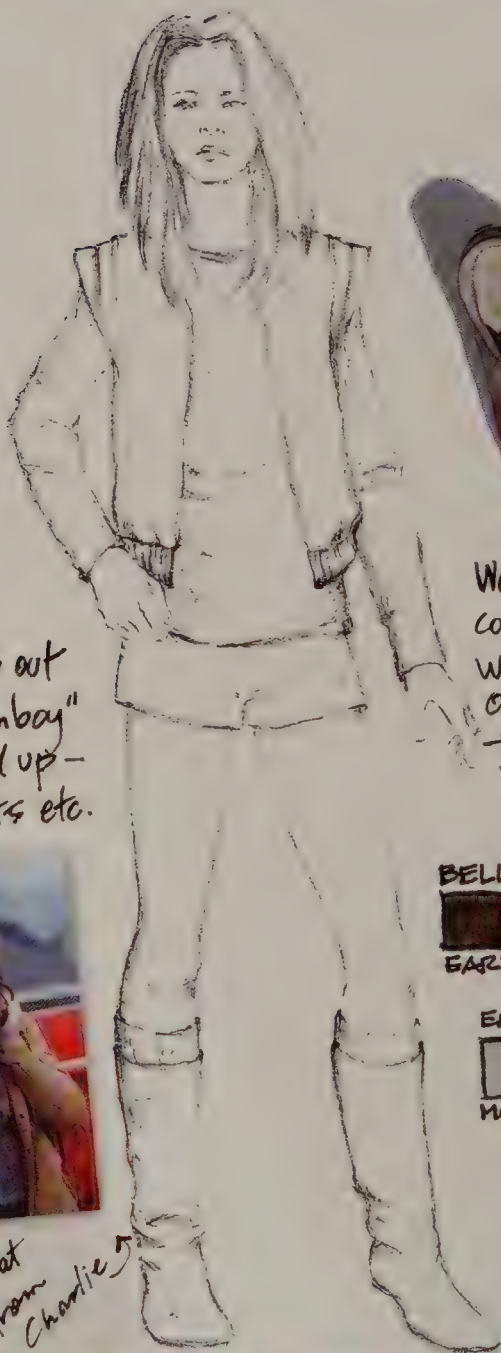
so I flew to Pittsburgh where Kristen was filming "Adventure land." On Sunday, her one day off, we rehearsed several scenes and ended up chasing pigeons in the park. When I reviewed the video the next day in LA, I knew I'd found Bella Swan.

The first challenge for me was to find the perfect Bella. Stephanie created a 17-yr-old with a quiet courage — but a capacity for profound love. I had seen Kristen Stewart's brief but powerful performance in "Into the Wild" and I was impressed with her depth and vulnerability. When she is sitting on the bed in the trailer, her intense yearning and desire was palpable.



Mary Ann Valdes, hair designer, supervised the dyeing of Kristen's hair — to a deep, chestnut brown with hi-lites. To thicken it up, she made a hairpiece that was laid under Kristen's hair. Kristen also wears a headband frequently to prevent the "Cousin It" look.

Bella's Wardrobe



Wendy Chuck, our costume designer, worked with illustrator Oksana Nedavniaya, to create Bella's "look."

Bella starts out more "tomboy" and covered up - bulky coats etc.



maybe she got this coat from Charlie

BELLA'S COLOR PALETTE



EARTHTONES

END OF FILM



BLUE JACKET IN BALLET STUDIO
MORE LIKE CULLEN'S

shirt was re-made in "forest green" for first day of school.



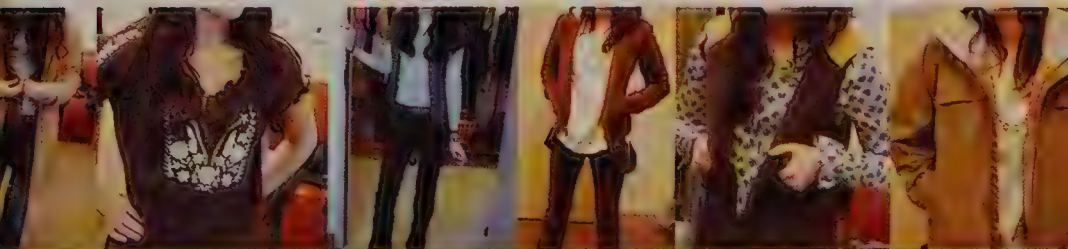


Character Arc:
As Bella falls
in love, she
starts to dress
a little more
feminine....
floral prints,
more formfitting, etc....

Kristen
liked a
couple of
pairs of my shoes -
cuz they were
worn in ↗



Too cold
to go sleeveless
so Wendy found
this vintage
sweater in
Portland



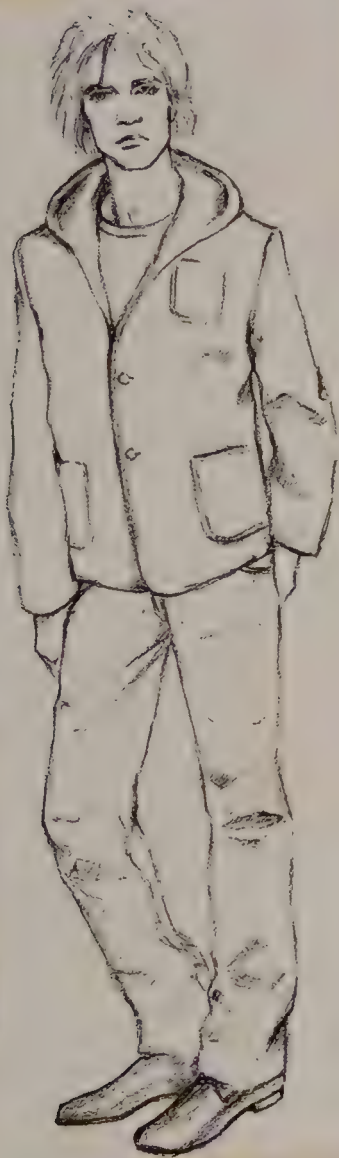
Edward

Robert
Pattinson

Out of thousands of actors submitted to our casting directors, I met with dozens of guys. They were all good-looking, but they mostly felt like they were the boy next door—not an otherworldly vampire. I was getting worried—everybody wanted the perfect Edward. I spoke to Rob on the phone in London, but I needed to see him in person. His agent convinced him to fly out to L.A. and sleep on her couch. He came to my house, along with 3 other semi-finalists and auditioned with Kristen. When they did the "kissing scene" on my bed—well, let's just say that Rob got the part.



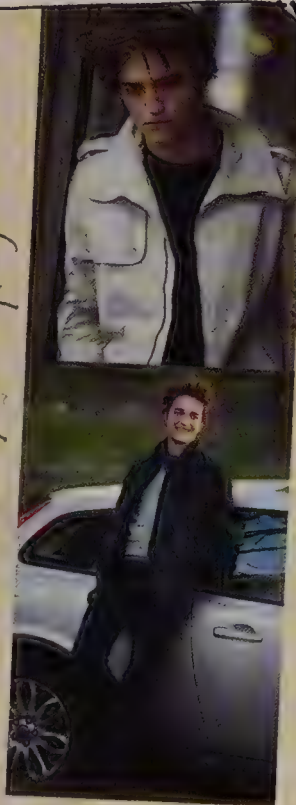
Kathy's original watercolor of Edward with long hair and brown contacts. I thought he would look good with long "timeless" hair, so Rob spent 8 hours in the chair—Nicole Frank, assistant hair stylist—put in extensions. Rob HATED them. The next day Nicole yanked them out and she and Mary Ann and Rob started working on the now-famous Edward hairstyle.



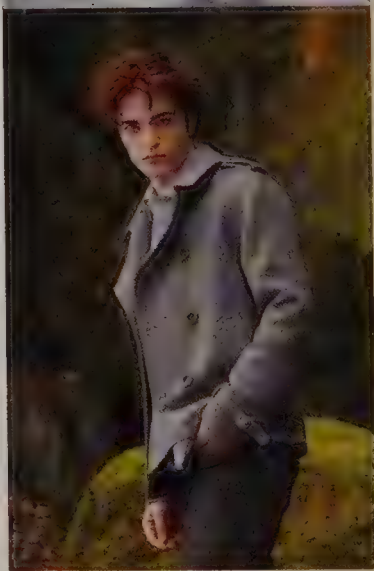
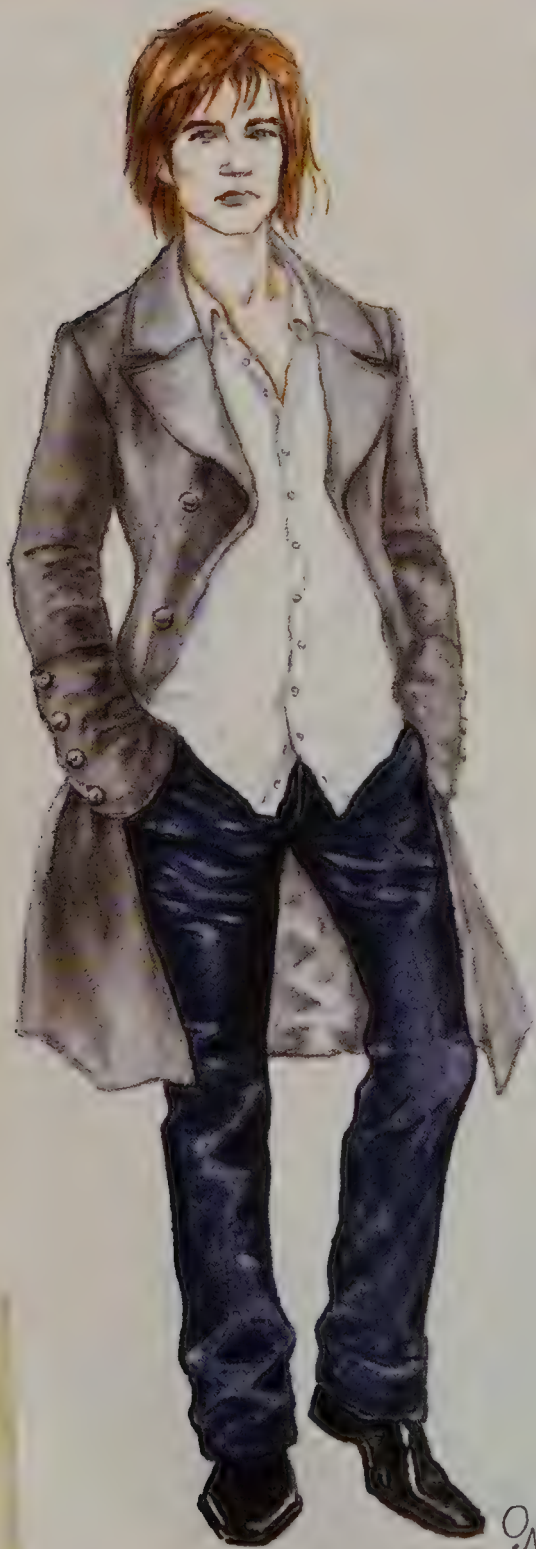
CASTING REQUIREMENTS:

- PALE SKIN
- LOOKS LIKE HE IS 17
- GREAT ACTOR
- GREAT CHEMISTRY W/
KRISTEN
- BEST LOOKING GUY IN
THE WORLD

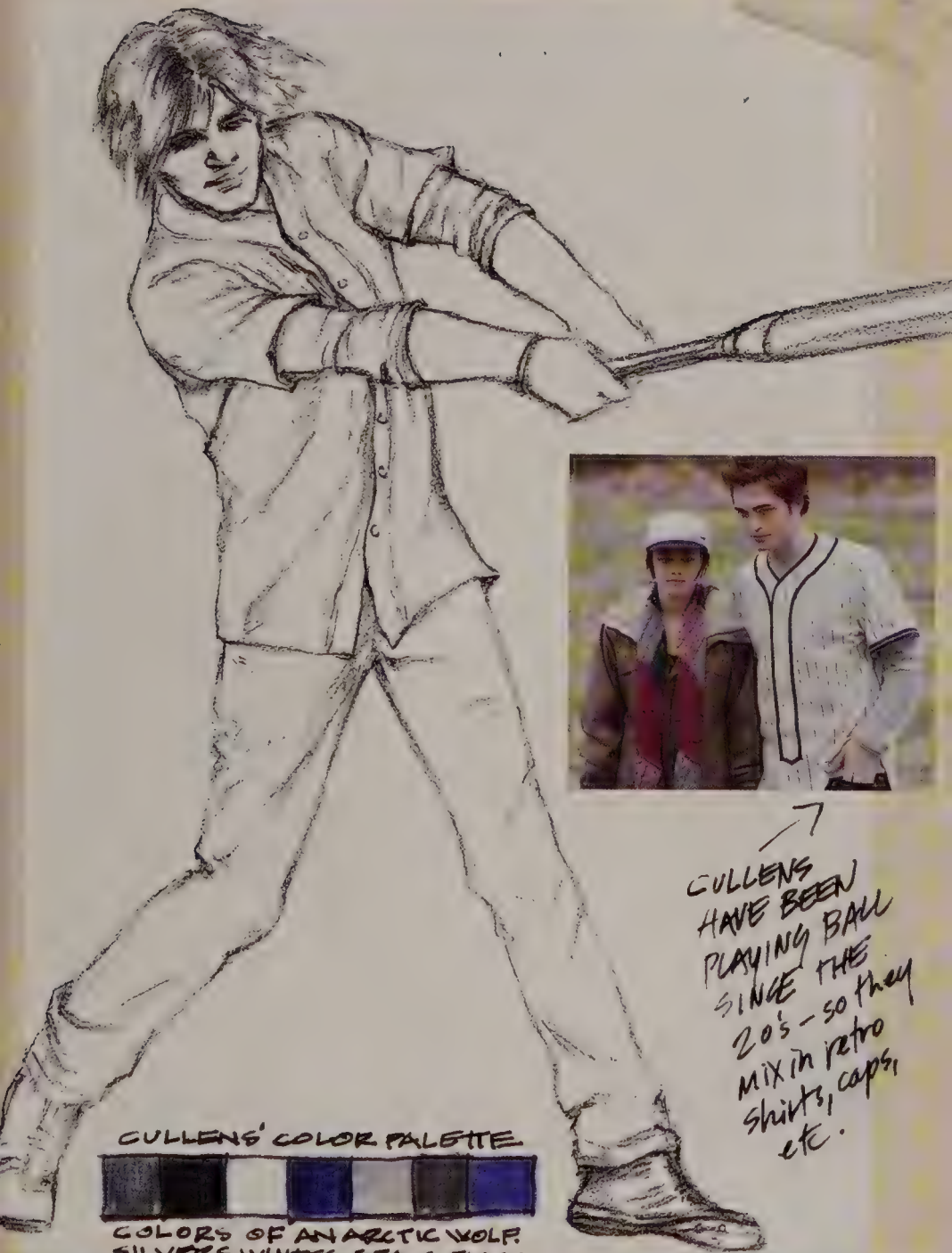
Yea, Rob looks good in anything...



As soon as Rob was cast, he moved to Oregon and began working on his character - both mentally and physically. He worked out 5 hours a day with a trainer - learning to fight, to play baseball, and do stunts. (He even had to learn to drive and get an Oregon driver's license.) Emotionally, he started thinking deeply about Edward - his feelings of anger, love, regret, loneliness - what it felt like to struggle as Edward does.



Wendy made a shorter version of a classic pea jacket in light gray (not traditional vampire black) for the signature "Edward jacket"



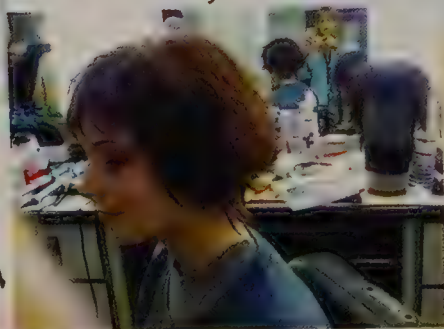


Ashley wore a wig-
we kept cutting it
shorter until we
got it right. ↻



Hungry dark eyes

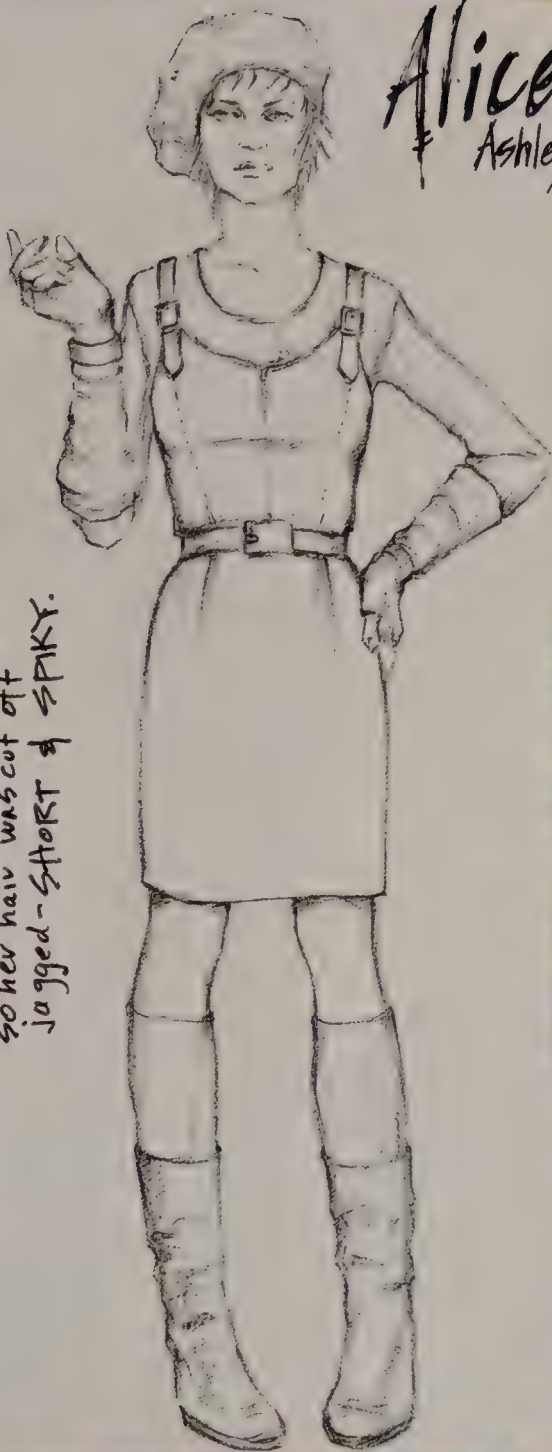
Golden eyes - full



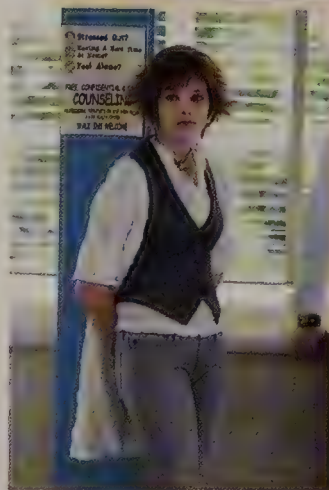
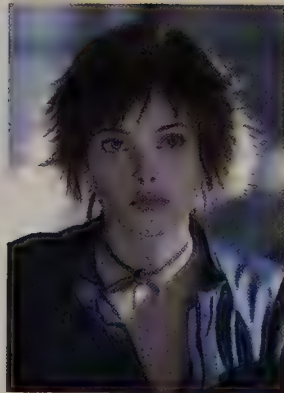
NOTE: IN THE BOOK, ALL THE CULLENS HAVE LIGHT GOLDEN EYES WHEN THEY ARE FULL, AND BLACK EYES WHEN THEY ARE HUNGRY. THIS MEANT THAT NEARLY EVERY ACTOR HAD TO WEAR CONTACT LENSES.

Alice

Ashley Greene



In Chapter 22 of Twilight, we find out that Alice was confined to a mental hospital in the '20s. So her hair was cut off jagged-SHORT & SPIKY.



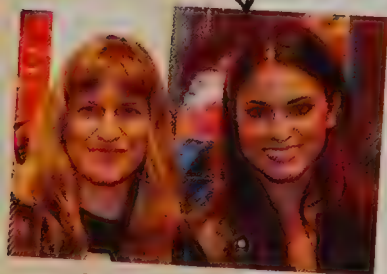
We wanted all of Alice's clothes to have a touch of magic.



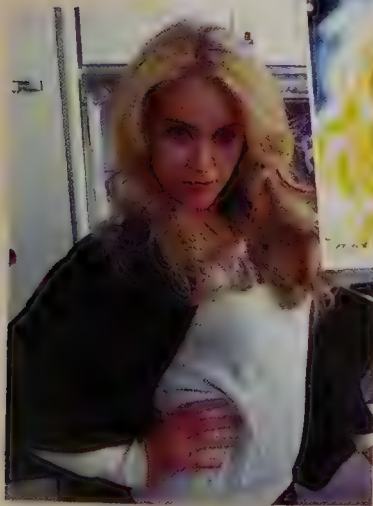
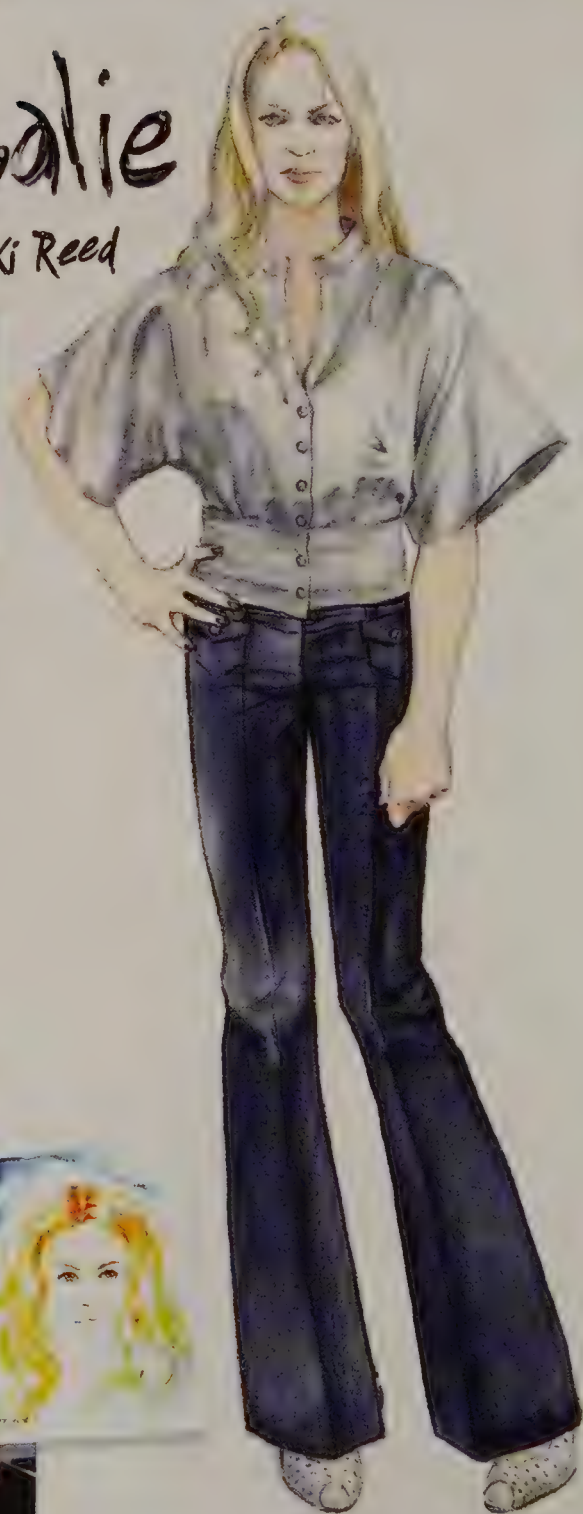
Rosalie

Nikki Reed

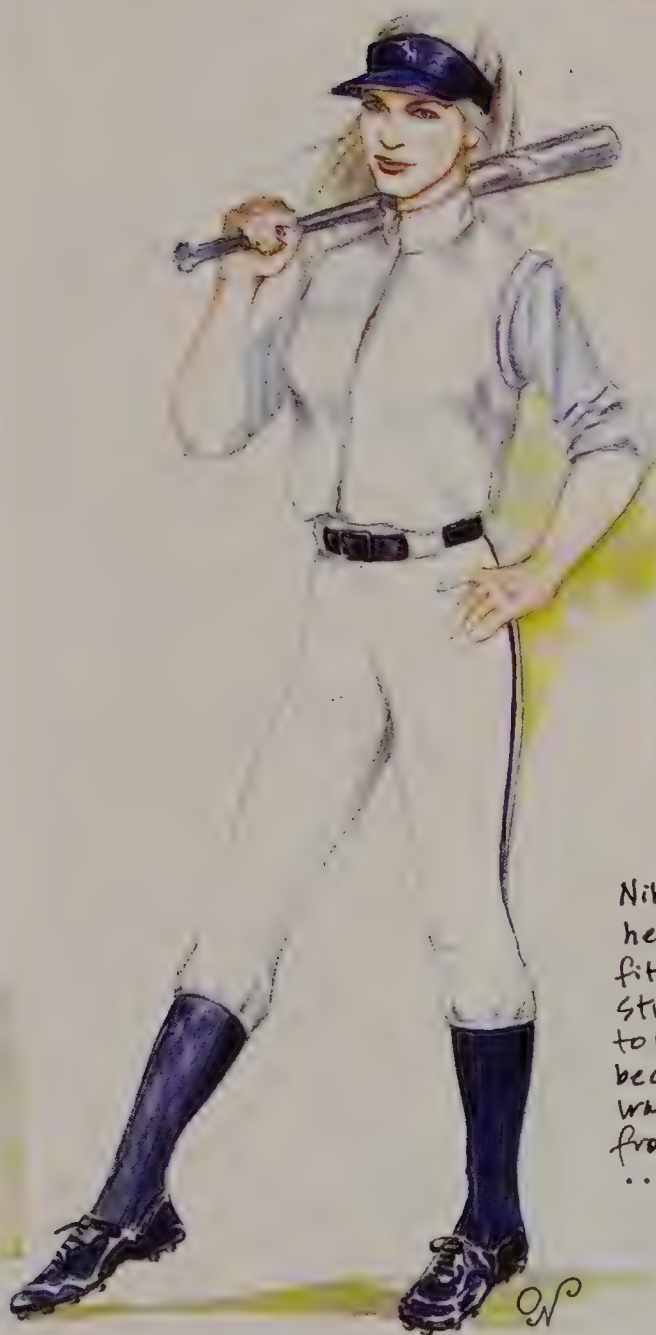
Nikki's
real hair
color



I've known Nikki since she was 5 years old. At age 13, she and I co-wrote "Thirteen" and she starred in it. When I read Twilight, I thought Nikki would be perfect for Rosalie. She's unafraid to speak her mind. When I called her to talk about the part, she said "Everyone will want Bella & Edward to be together. Rosalie is trying to break them up - so they'll hate me. I'm ok with that."



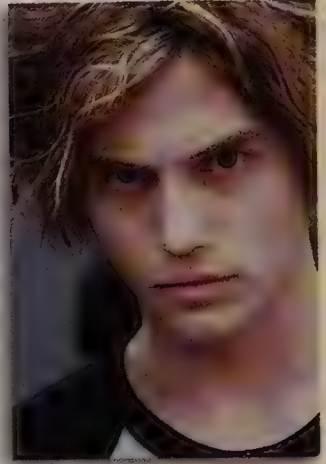
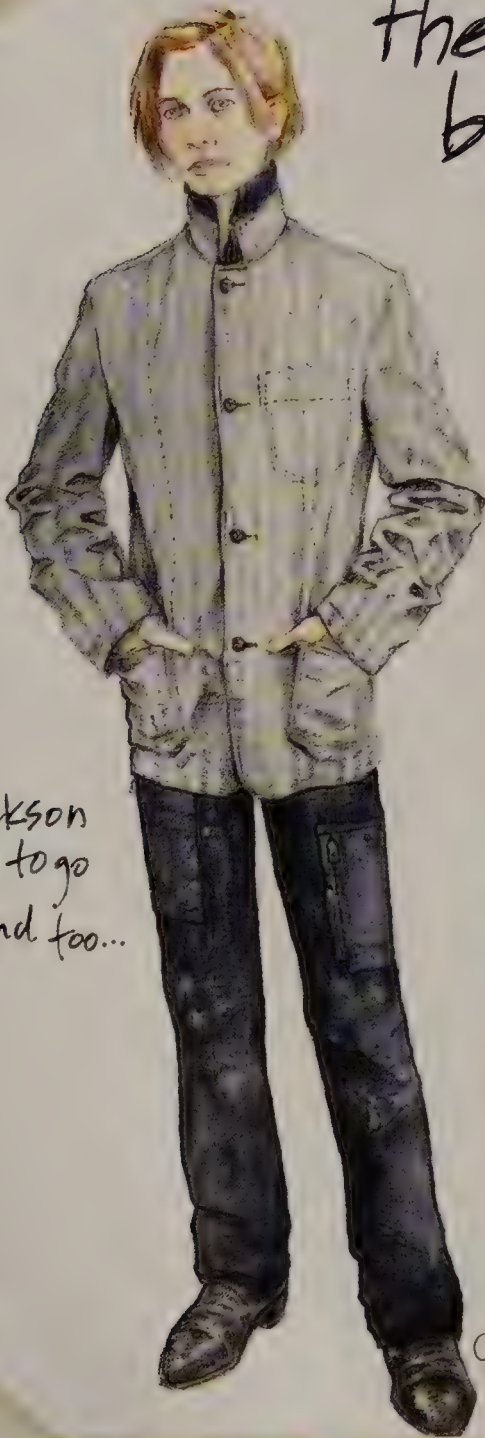
In the book, Rosalie is blond, so Nikki went blond.



Nikki is right-handed - here she is at a costume fitting at Universal Studios. She learned how to bat left-handed because I thought I was going to shoot her from the right side. ... oops



the brothers



JASPER

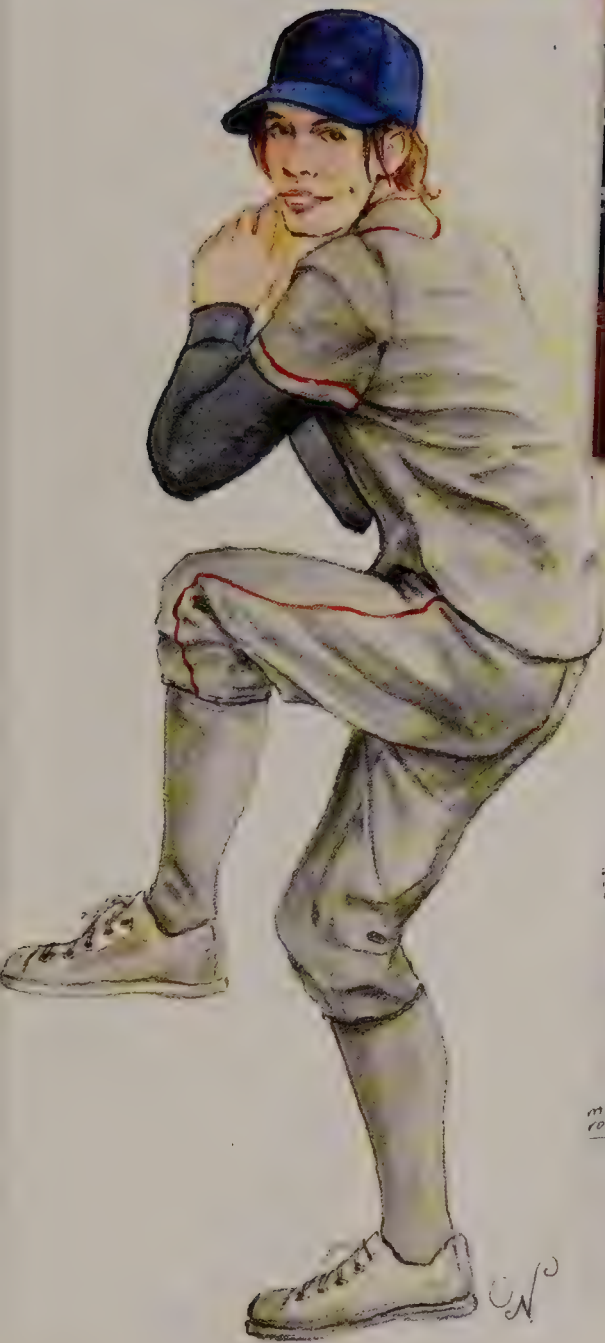
Jackson
Rathbone

Jackson
had to go
blond too...

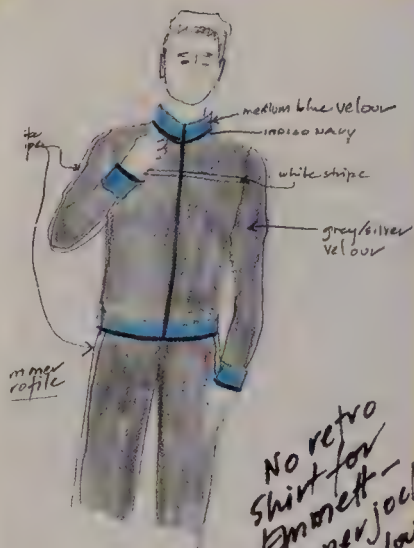
the biggest
challenge was
to make the
Cullens look
drop-dead
sexy and cool,
but still fit
into high
school.

W





EMMETT Kellan Lutz



No retro
shirt for
Emmett -
the superjock
wore a velvet
track
suit

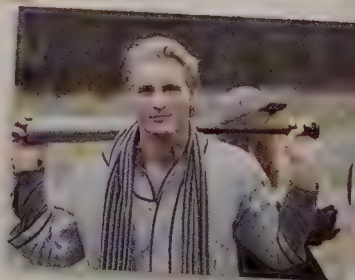


Dr. Carlisle Cullen

Peter Facinelli

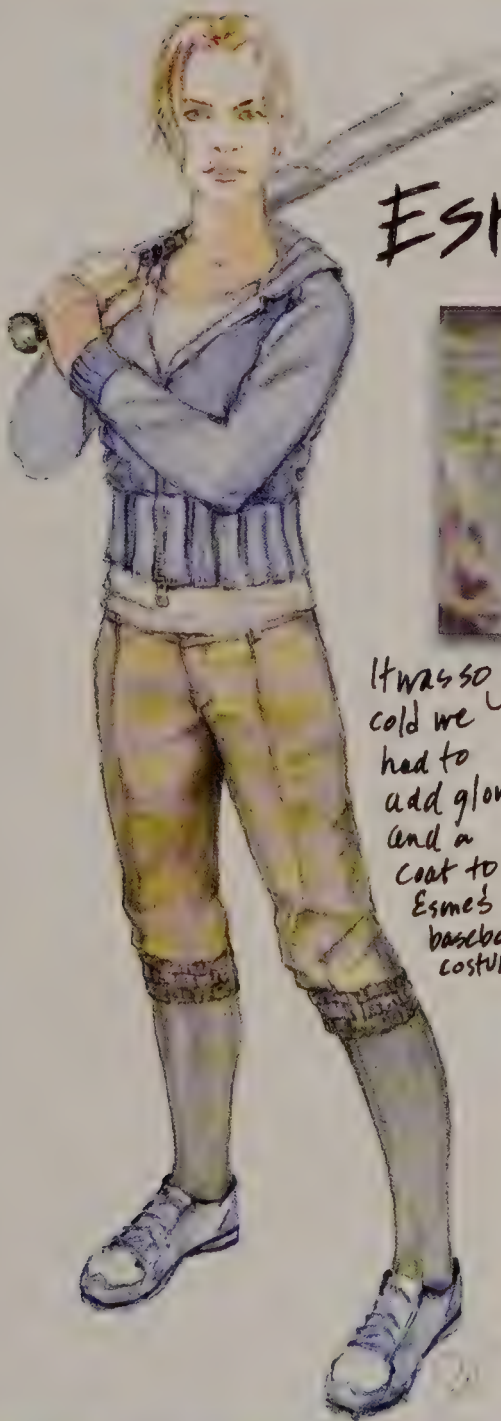
Peter did a great audition but another actor was originally offered the part. So Peter bought a cool vampire book and sent it to me with a great letter, saying "I hope we get to work together another time." When the other actor's schedule didn't work out, I looked at the book and said:

→ "Let's hire Peter."
He joked that he spent \$29.95 to get the job.



Peter had to dye his hair blond too—





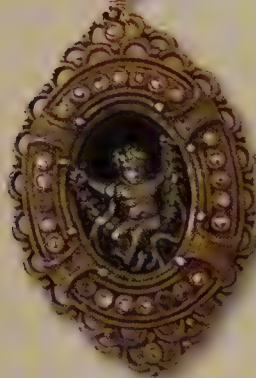
Esme Elizabeth Reaser



It was so cold we had to add gloves and a coat to Esme's baseball costume.



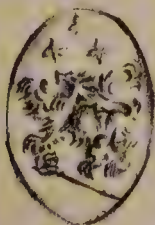
The Cullen Crest



← Oksana drew variations →



I had this pendant which we used as a model



← Cynthia Nibler, our propmaster, refined the designs

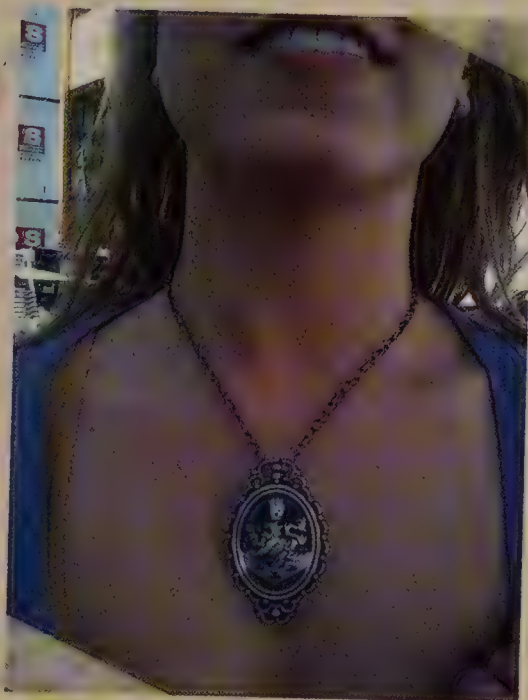
A

B

the HAND = faith, sincerity
the LION = strength, ferocity
the TREFOIL = perpetuity

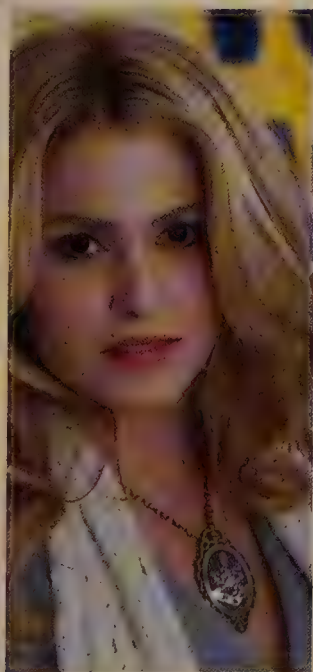


Wendy Chuck had the idea that the Cullens could have some kind of a family crest—
"clan jewelry!"

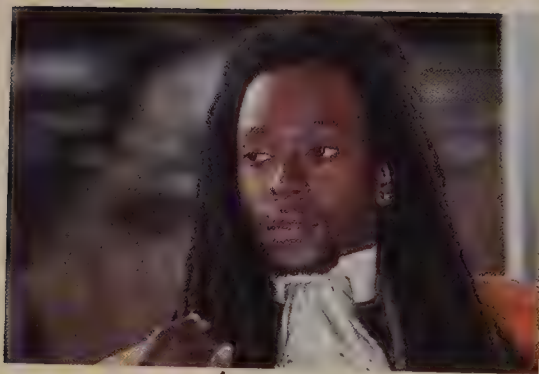


Guys wear the
wristbands

Rosalie
wears the
pendant



Alice choker



In her audition,
 Rachelle climbed
 over the chair &
 hissed at me like
 a mad tigress.



Laurent Edi Gathegi

Edi rocked a dread wig
 and Edwardian threads. He
 hit the gym in the Portland
 Hotel so he could go bare-chested.



These guys are NOT vegetarians-
 eyes always RED.
 (But the hand-painted red contacts
 were painful ... Suffering for ART...)

Victoria
 look #1
 70's
 vintage
 jacket



Victoria
 Rachelle Lefevre

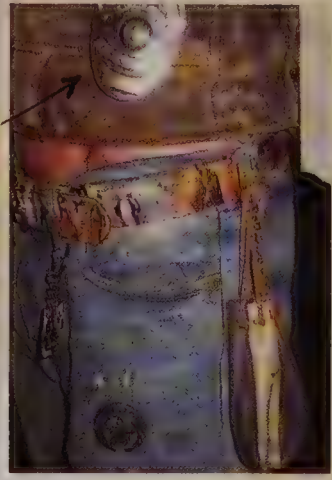


Look #1

CAM'S JEANS WERE
 DISTRESSED ROCK-STAR
 STYLE- SANDED IN KNEES
 AND CROTCH.

JAMES
 Cam Gigandet

JAMES COLLECTS
 TROPHIES FROM
 HIS VICTIMS.
 NOTE: SECURITY
 GUARD BADGE
 FROM GRISHAM
 MILL KILL SCENE.



James drains
 Waylon's blood,
 then he takes
 his jacket.



Look #2

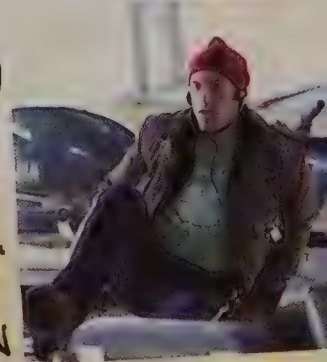


Waylon
 Ned Bellamy

THE
 NOMADS

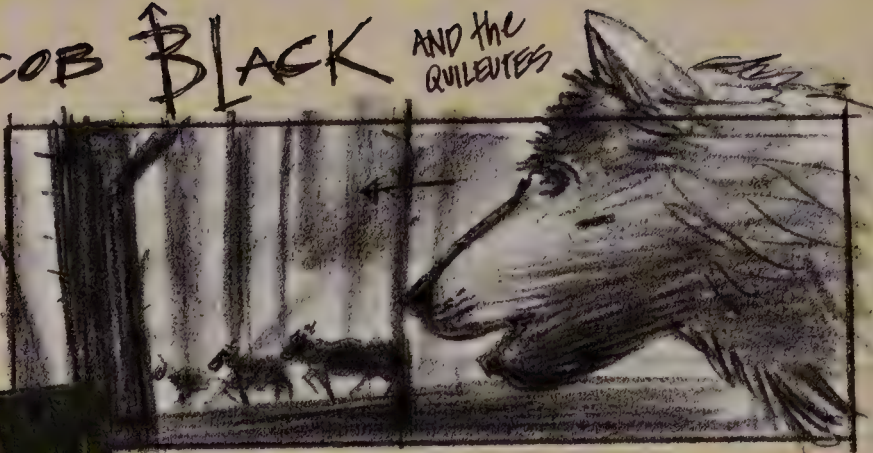
Victoria snags
 Waylon's
 "KISS ME I'm Irish"
 T-shirt.

Look #2



JACOB BLACK AND THE QUILETES

Taylor Lautner

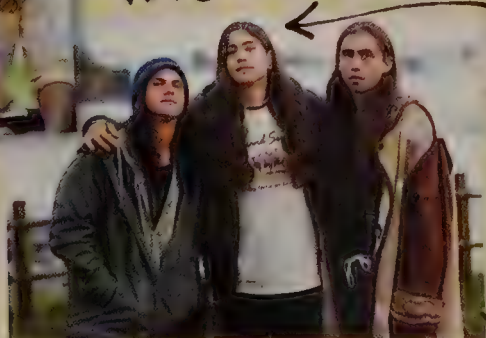


GIL BIRMINGHAM AKA "BILLY BLACK" WORE HIS OWN TRIBAL JACKET.

JACOB ROCKS A CASUAL "NOT TRYING TOO HARD" LOOK



← Taylor had to wear a WIG - NOT HIS FAVORITE THING.



← Krystopher Hyatt, local Portland skateboarder. He and Solomon already had 1000000 ng hair.

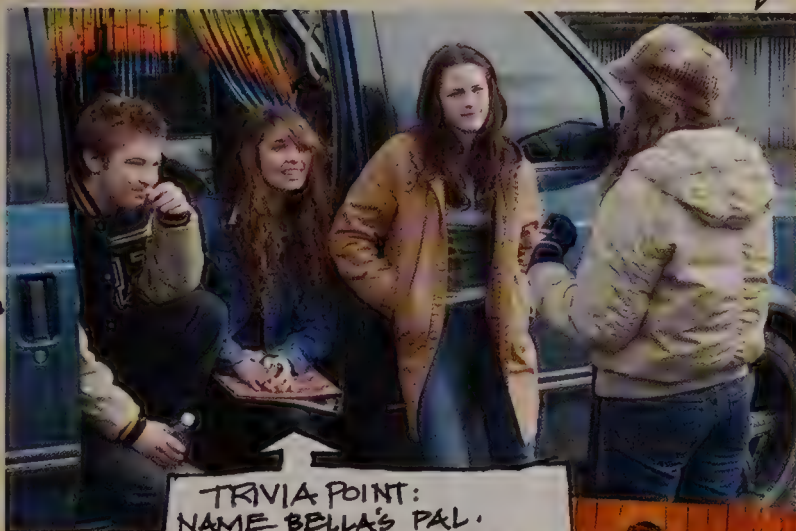
← SOLOMON TRIMBLE, AKA "JACOB'S FRIEND," WEARS A JACKET HIS MOM MADE OUT OF A WOLF/SHAPESHIFTER PENDLETON BLANKET.

The HUMANS

Anna Kendrick aka "Jessica" impressed me with her comic timing as a speed-talking debater in the Sundance favorite "Rocket Science."



Mike Welch aka "Mike" sports a real Letterman jacket from Forks High School.



TRIVIA POINT:
NAME BELLA'S PAL.
HINT: SHE IS IDENTIFIED
ELSEWHERE IN THIS BOOK
AND IS A MODEL IN
A GLOBAL MARKETING CAMPAIGN.

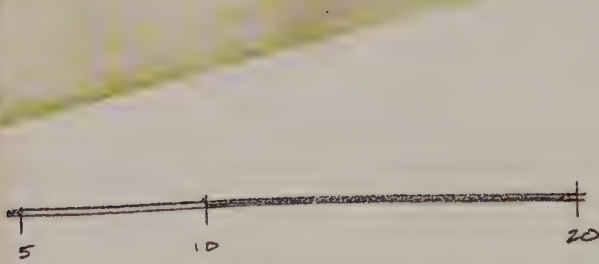
Justin Chon, aka "Eric" showed up in Portland without his cool "audition" shirt and tie. I said "can't your roommate send it to you? I mean, that's why I hired you, dude."



For Anna, of course we had to pick the preppy dress that → made her boobs look good.



Christian Serratos, AKA "Angela," wore her own geekchic glasses
HOT TIP FOR ACTORS:
DRESS FOR THE PART!



UP

BACK PORCH

2" BLINDS +
Drapes.

SHOT
GUN
SCENE

BUILT-IN CABINETS

CHARLIE

BELLA

D.R.
TABLE
CHAIRS

Refrige
Antiques

CHARLIE
ASLEEP

PTB

BUILT-IN CABINET

UP

CABINETS

Bella

EDWARD

MINI
PENDING

NO
CURTAINS

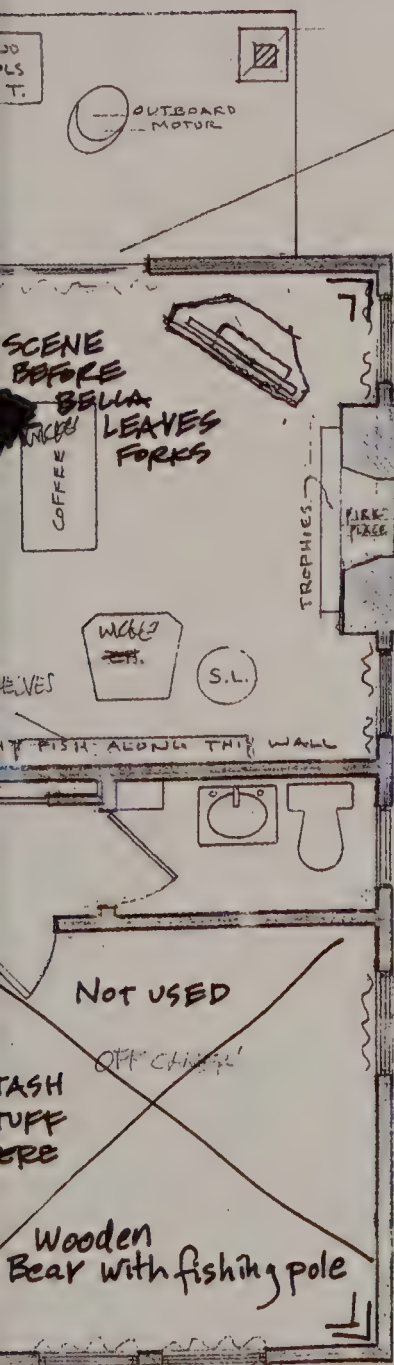
CHARLIE

EDWARD

TABLE
CHAIRS

PRE-PROM SCENE

UP



2' BLINDS + DRAPES

108/
TRM,
KITCHEN
WALLS

108/
ENTR,
STAIRS,
UPPER
HALL

108/
LIV RM
DIN RM

108/
KITCHEN
CABINETS

NEED (6)
MEMORY PANELS (6)
FOR EYE VIEWS

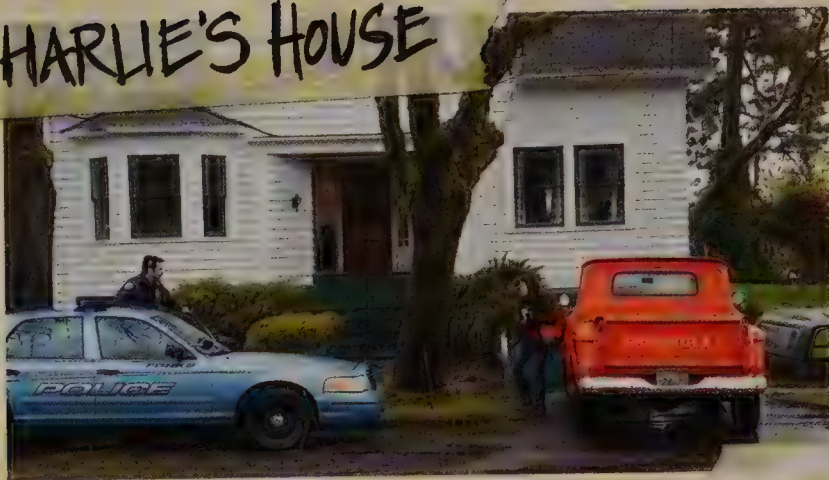
REVISED 2.11.05



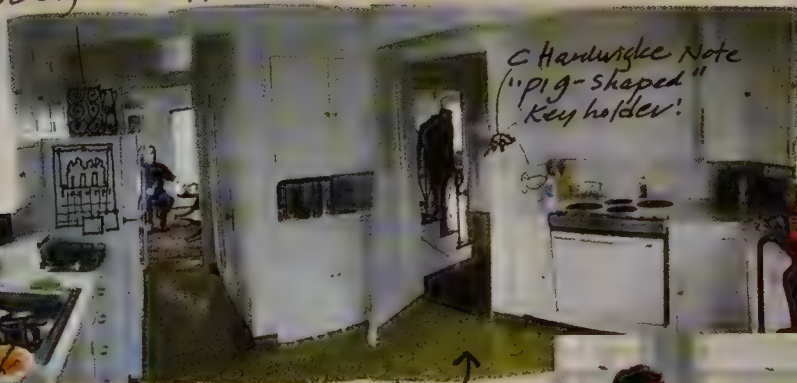
DIRECTOR: CATHERINE HAY
EXECUTIVE PRODUCER: MICHELE H
SUMMIT ENTERTAIN.
PRODUCTION DESIGNER

Planning the scene

CHARLIE'S HOUSE



paper towels, solo cups—
more "big box" supplies



C Handwreck Note
"pig-shaped"
Key holder!

"Before" Kitchen with
Gene Serdena (the set decorator)
Notes

"BEFORE" LIVING ROOM

"After"
Kitchen

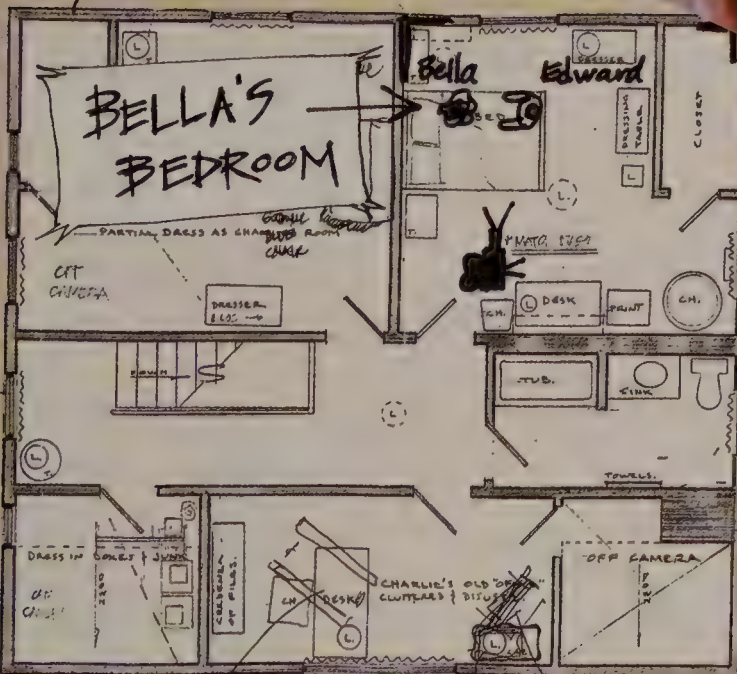


"AFTER" LIVING ROOM 2

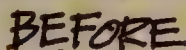


one of the first things you often do when you film in a house
is PAINT the ~~the~~ white walls darker. You can't easily
control the light if it is bouncing off big white surfaces.
Rich colors also add to the mood and character of the place.

POW!!!
BILLY BURKE AS CHARLIE
BRINGS A DRY SENSE OF
HUMOR TO A FATHER
STRUGGLING TO CONNECT
WITH HIS TEENAGE
DAUGHTER.



Bella's bedroom scenes that had to connect with the hall were shot at the actual house location in St. Helens. We also built an exact match of this room near the baseball field so we could move to "cover" if the sun came out. In that set, we shot more intimate scenes.



AFTER 2 Dark green walls,
bulletin board,
cool lights





I wanted to make Edward's internal conflict visual — so he jerks away violently from Bella when her scent is too strong.

Stunt double Paul Darnell gets yanked across the room on a wire rig. He's wearing a safety harness under his T-shirt. We removed the wire digitally.



This 3 part montage showed Edward staying over with Bella, watching her sleep...



...struggling to be this close to her without killing her...

Spot the Differences

THIS SCENE WAS ORIGINALLY SHOT IN OREGON.

WE GOT "SUNNED OUT" WHILE FILMING THE BASEBALL SCENE. A FREAK WEEK OF WINTER SUN!

SO WE BUILT BELLA'S BEDROOM IN A SHED AND ONLY HAD A FEW HOURS TO SHOOT THE KISSING SCENE. AND KRISTEN HAD TO GO TO "SCHOOL" BETWEEN SHOTS.

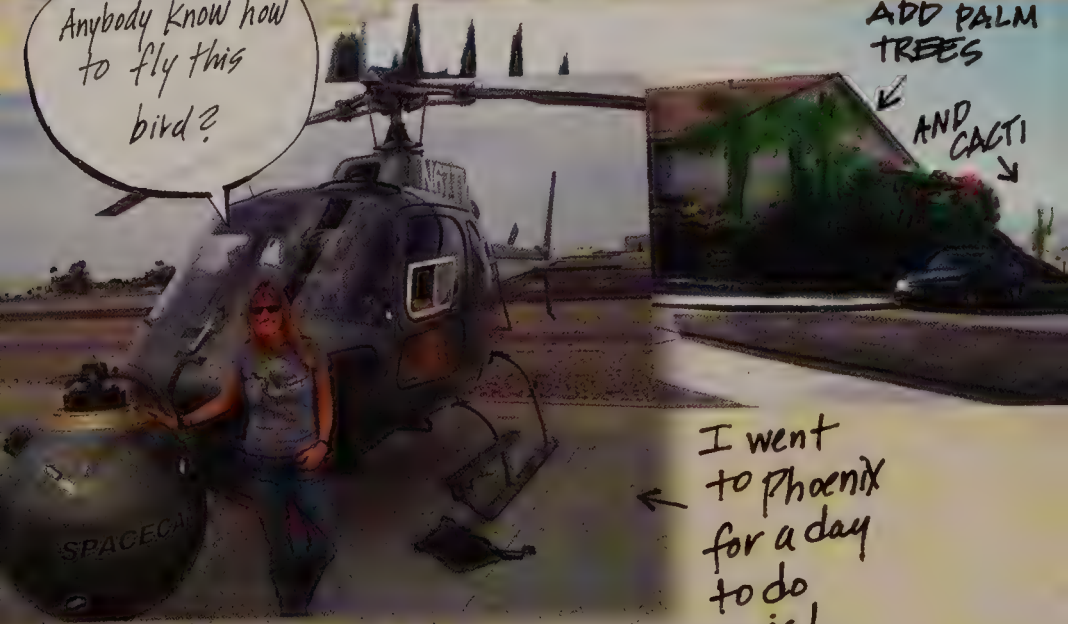
RESULT: I DIDN'T GET TO SHOOT THE "STUNT" OR EDWARD STAYING OVERNITE. AND I KNEW WE COULD MAKE THE KISS BETTER. SO IN AUGUST, WE RE-SHOT THIS SCENE ON A SET IN AN ELKS LODGE IN PASADENA. THIS TIME, KRISTEN WAS 18!



creating
ARIZONA



Anybody know how
to fly this
bird?



ADD PALM
TREES

AND CACTI

I went
to Phoenix
for a day
to do
aerial
shots



I wanted Bella to take a little piece of
Arizona with her ...

BEFORE



We had to shoot this scene in Valencia, CA. for budgetary reasons. I chose this location for the expansive view at the end of the street. I thought it could be a poetic opening.

MY SKETCH

Showing how to "Arizon-ize" it.



Rent-a-cactus
DON'T TRY THIS AT HOME.



AFTER

THE ART DEPARTMENT
DID THEIR MAGIC.

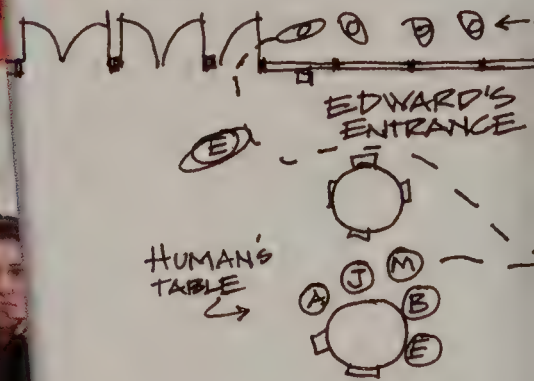


the other neighbors were bummed that they didn't get a free paint job

CAFETERIA

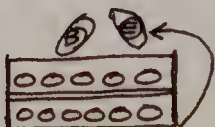


TRIVIA NOTE: WHEN ROB ENTERS THE CAFETERIA, HIS REAL LIFE SISTER, LIZZIE PATTINGSON, SINGS VOCALS ON THE SOUND TRACK



Look, I designed this really cool salad for you, Kristen.

Wow.



SALAD BAR



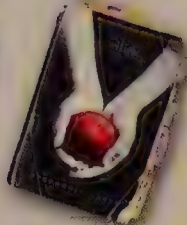
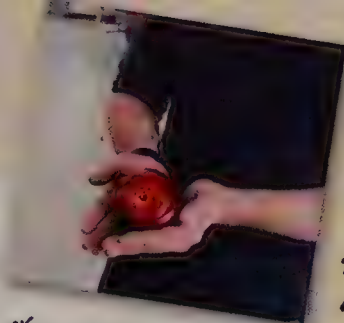
yes, I really designed this "edible art". Feel free to use it to pick up hot guys at salad bars.



SHOCKING!!!
ELECTRIFYING!!!

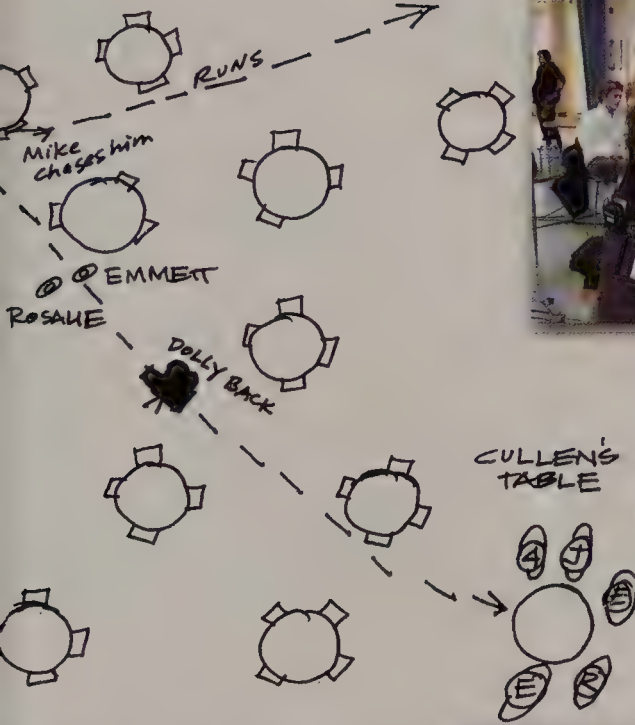
ATTACK OF THE GIANT

We tried about 10 times to get the apple shot - the clock was ticking - I started thinking this was a really dumb idea. I almost gave up - but we got it on TAKE 13... my lucky number.



Stephenie Meyer and Summit CEO Rob Friedman visit the set.

HE CULLENS ←



Is that a TV around your Neck?

I'm wearing a monitor so I can watch the exact camera shots and still stand close to the actors - NOT BACK AT "VIDEO VILLAGE."

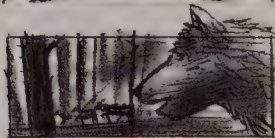
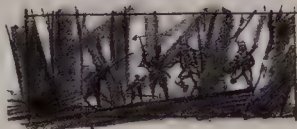
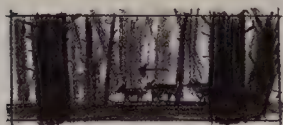
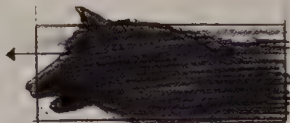
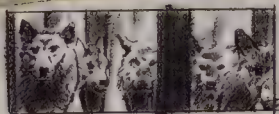


CULLENS' TABLE - BACKLIT AGAINST THE WINDOW FOR MAXIMUM DRAMA



LIGHTING BLIMP !!!

WOLF LEGENDS



They've eaten recently,
right?



Susan Matheson, our costume designer for the "ADDITIONAL PHOTOGRAPHY" in August, came up with the CULLENS' 1930's hunting clothes and the tribes men's wardrobe.



WAIT A MINUTE.
WHAT'S MY
MOTIVATION?



Propmaster
Cynthia Nibler
had wolf masks
made. Challenge:
FIND A FOTO IN THIS
BOOK of the Nibler
holding a wolfmask.

DO WOLVES REALLY PREFER
BLONDES?

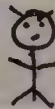


I loved the all-female wolf
trainers - we've come along
way since Little Red Riding Hood,
baby...

River's Edge



TWILIGHT PARADOX:
WHEN THE SUN CAME OUT,
WE MADE RAIN.



Huh?



AS A SUN "COVERSET",
I SAW THIS AREA ON THE
BACK SIDE OF THE MOSSY
ROCKS - IT WOULD BE IN
SHADE IN THE AFTERNOON,
SO WE MADE A "RAIN
CAVE" WITH FAKE RAIN
SO WE COULD KEEP FILMING
AFTER THE SUN CAME OUT.





I fell in love with this location overlooking the Columbia River. When co-producer Jamie Marshall and I sat in for Bella & Edward, I had no idea how difficult it would be to film here. The moss was so fragile that even one footstep destroyed it and it was so slippery that one false move would plunge someone into HYPOTHERMIA - so...



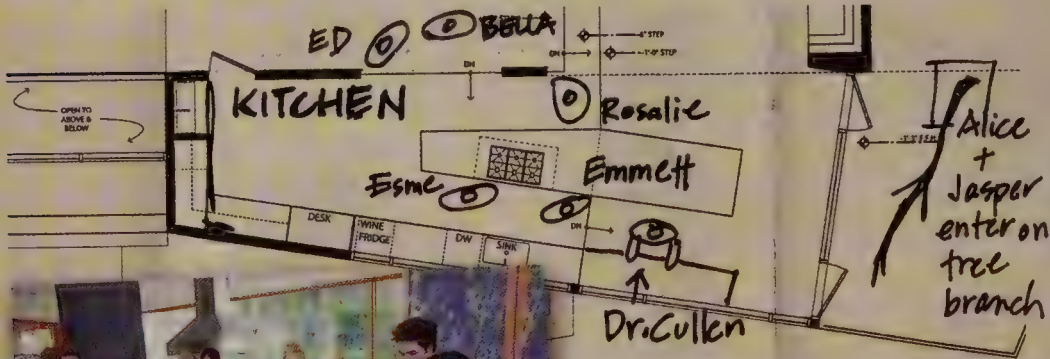
... Platforms ↑
 & were constructed by Steve Smith's Grip Department. This large platform had to be removed in 15 minutes to get a clean wide "Beauty shot" before the sun came out. ☺

the CULLEN HOUSE

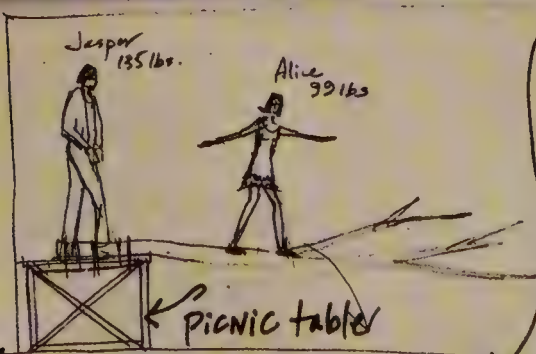
It looked like a treehouse ...



Beth Melnick, our Portland location scout found this amazing new house - just built by a marketing executive - We took all their valuable artwork out for safe-keeping ...



There were no stairs like the books, so I wanted Alice + Jasper to leap in from a tree - but we couldn't afford the stunt rigging.



So I drew this diagram and said "NAIL A BRANCH TO A PICNIC TABLE AND PUT IT ON THE BALCONY AND WE'LL DO IT FOR FREE" - (almost)



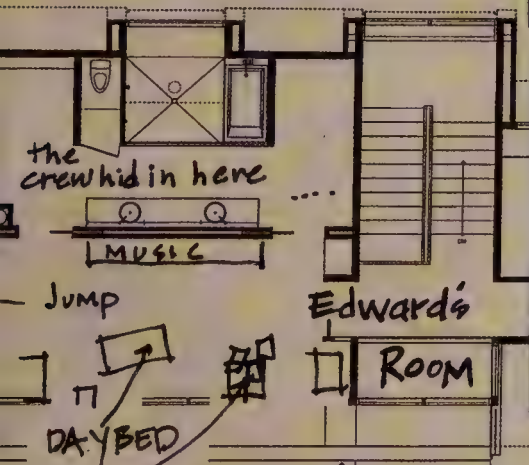
Before this bedroom actually had a door opening to nowhere... perfect...

No bed?



After

Set decorators put in a music collection - CDs, vinyl, 8-tracks, 78s, old Victrolas, radios, global musical instruments....



Edward's Room



Graduation caps?



100 years of Journals

I came up with the idea of a "color field" collage art piece made of graduation caps as a visual way to show that the Cullens had been to lots of high schools. Set decoration department made it. Also the collection of old baseball bats.

DRIVING SHOTS

WIDE/STUNT DOUBLES

3

NITE #103 + 104pt
TRUCK - PROCESS TRAILER #1



#103

Bella looks at Edward (TE)

2

Emmett jumps into back

#103

RAWING

1 A BELLA #104 LOOKS AT COWS IN SHOP - AND INNOCENT FRIENDS

DRIVING SHOTS =

- LOTS of EQUIPMENT
- LOTS of RIGGING
- LOTS of PLANNING

AAAGH....

PROCESS TRAILER #1

ANGELES
REST FOREST

BELLA'S TRUCK - EDWARD TAKES THE WHEEL

78 p.m.
V3000

SC. 103

NITE

WOODS :

Kellan did his own stunts - it was fun until the 10th time at 300 at 2AM. He said "Uh, I'm a little cold."

tick, tock!

⌚ Kristen was 17 when we started filming & state laws limit the amount of time a minor can work. So all the complex nite scenes had to wait. Her birthday cake had a big icing clock and said: "WELCOME to NITES!"



The Volvo is mounted ~~onto~~ onto a process trailer. We shot down Main Street in St. Helens after midnight.



the PROM



tent
↓

EUREKA

MOMENT: I shot this photo of misty green hills and thought — move the prom out of the gym — make it outside — romantic... dreamy... so I sketched the prom tent into the corner. We found an Inn with a view of the river.



Eureka Moment #2:
The Inn had a bedroom overlooking the view — so we ended the film with Victoria watching Edward & Bella — plotting her revenge.

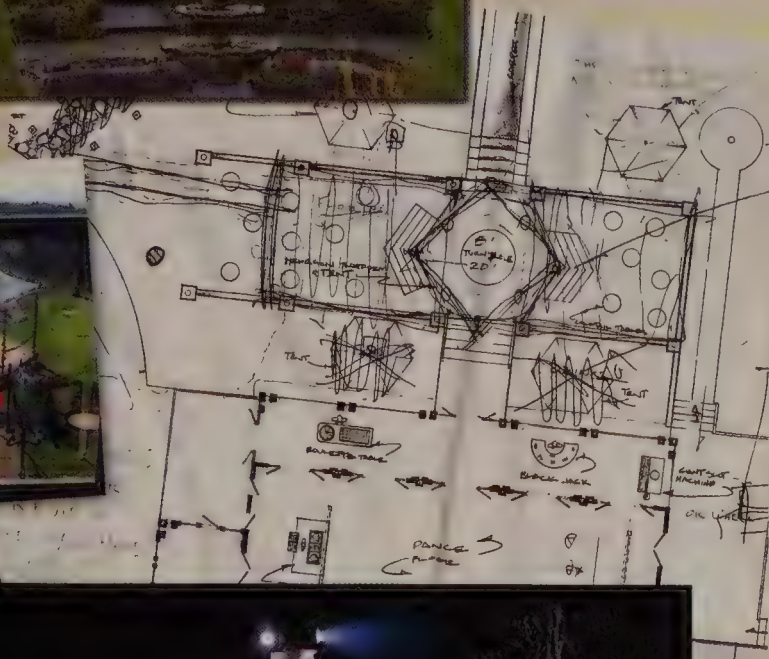
JUST ADD FOG

We shot a new scene in August where Jacob comes to prom to warn Bella. Amazingly, we found a house in Pasadena that matched our Oregon location.



BEFORE

← the art department built a GAZEBO with a rotating turntable and a clear plastic roof.



AFTER



Elliot Davis, our cinematographer, had a vision of a magical world — which required literally hundreds of white lights. We kept adding more and more and more...

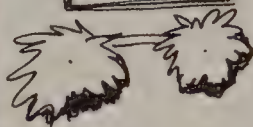




the VAN CRASH.

Technical department heads
from 1st and 2nd Unit, Art
Dept., Transportation, stunts,
special FX, visual FX - planning
the shots.

FORKS
HIGH
SCHOOL



Sammy Valdivia,
asst. stunt coordinator,
stands in for Edward.

Sc. 19 & 20 PARKING LOT - Bella exits 1st Day of School
CAM back with Bella, heading downstairs past Cullens at their cars, to her

- Sc. 19 & 20 PARKING LOT - Bella exits 1st Day of School
1. STEADICAM back with Bella, heading downstairs past Cullens at their cars, to her truck.
2. INSIDE TRUCK: Bella upset.

CV Rob

Sc. 67 LAWN — Bella confronts Edward
1. WIDE MASTER STEADICAM OTS. Bella's shoulder as she running to classes. Edward enters frame and sees Bella staring. H STEADICAM follows her approaching him, giving him a "LOOK WIDE ENOUGH to see the Cullens enter, and lets Bella walk r woods. EDWARD as she approaches, then staring at her, te

1a. Single on EDWARD as she approaches, then staring at her, to turning to go after Bella.

2. LOOKING TOWARD SCHOOL: STEADYCAM ON BELLA as people rush around her. She spots Edward - then STEADYCAM leads her back as she determinedly walks forward and stops to confront Edward.

3. PROFILE: TWO SHOT of Bella stepping up to face Edward, then crossing past him. He turns and follows her, leaving sittings staring.. ~~covered in a diff. w~~

I made shot Lists
for every scene.



The "Hero" Establishing shot has the best angle of the school, the church, and the hilly street with no curb — all good small town "feel."

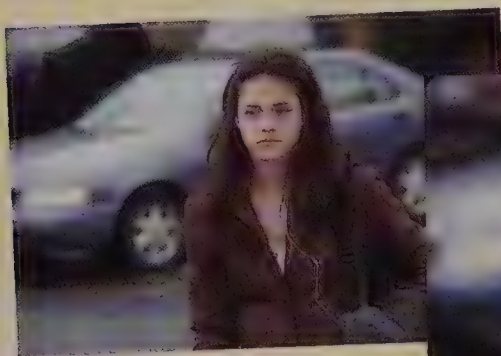




... REVEAL BELLA

TILT &
BOOM
-UP

LEADING GIRL
WALKING ACROSS
PARKING LOT...



It was important to establish that Edward was on the other side of the parking lot - nowhere near Bella.



TRACK

90° PAN

TRACK BEHIND BELLA ACROSS LOT; SHE GLANCES OVER TO SIDE -
PAN w/ HER GAZE TO FIND EDWARD w/ FAMILY AT THEIR CAR.

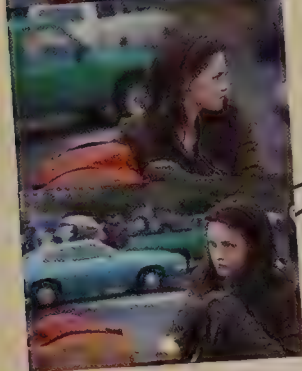


Philip Keller drew some great storyboards for the Farkes High School parking lot. Unfortunately, they did not fit the geography of Kalama High School, where we ended up filming.



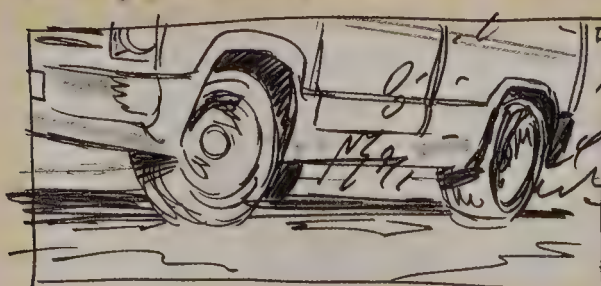
PAN →





... & STARTS
TO FIGHT.

Gregory Tyree Boyce
aka
TYLER D



CLOSER P.O.V.-
WHEELS SLIDE
ON VAN

VAN CRASH SHOT LIST Jan. 11, 2009/CH

Non-Bella shots

1. WIDE EST. Bella heading to truck (board #1)
- 1a. B Cam - tight Bella (bd. #3, #5a)

2. OTS Bella to Cullens (bd #2) **COULD USE BELLA DOUBLES**
- 2a. B Cam - tight on Cullens. (bd #4, 7 car backs up) Bella's POV of Ed (bd. #A8 - Tyler driving, reacting)

3. Tyler's POV skidding toward Bella (bd #10)
- 3a. B CAM tight on Bella. (bd #11)

4. Med. Bella - Ed rushes in & pushes her out of way. (bd#13A)

5. LOW ANGLE - Bella falls to ground (bd #14)

6. COMBINE INTO TWO SHOT for more Romantic Moment (redraw bd. #16a, 17, 18, 19)

- 6a. B Cam - tight on Bella,

- 6b. B CAM - tight on Edward reacting to van

7. 10. SLIDING RIG SHOT - Multiple cameras - van on rig - i

11. Shot on Ed breathing hard, pan down to Bella (bd #23)

12. Bella's POV of Ed - dented van in BG (bd #25)

13. Pan down to Ed looking up (bd #26) (fix)

14. Coverage on Bella looking confused (bd #27)

VAN CRASH

SECOND UNIT

1. WIDE - car backs up, starts the Van fishtail (bd #8)
- 1a. B CAM - close on Van wheels sliding.

2. Bella double turns and sees van sliding toward her. C
- 2a. Continuation of OVERHEAD shot. (bd #22)

3. HI WIDE GEOGRAPHY showing kids running in. (bd #28)

4. Bella's POV - Edward touches her (bd #15)

5. Over Edward as van fills frame for impact. (bd. #20)

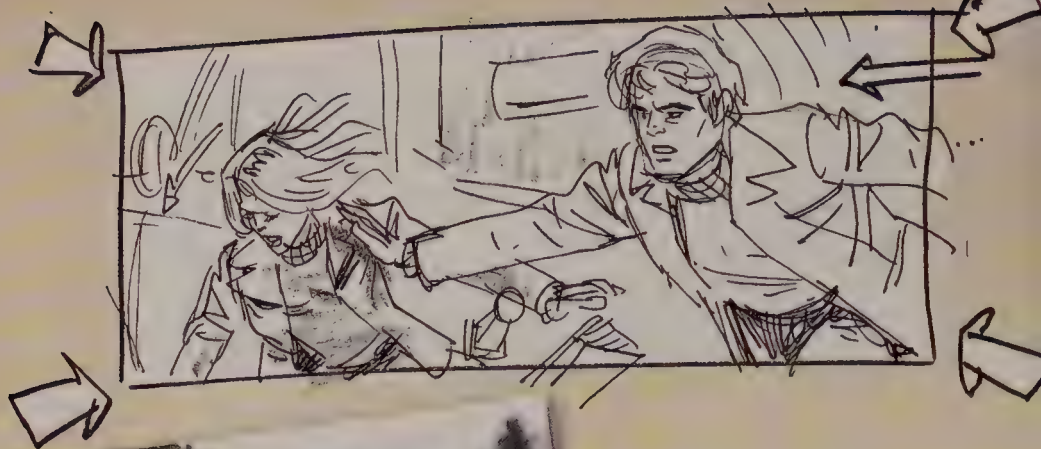
No, I don't secretly want to be Bella.

The storyboard artist was long gone by this time, so we did photo boards - as the only female, I had to stand in for Bella -

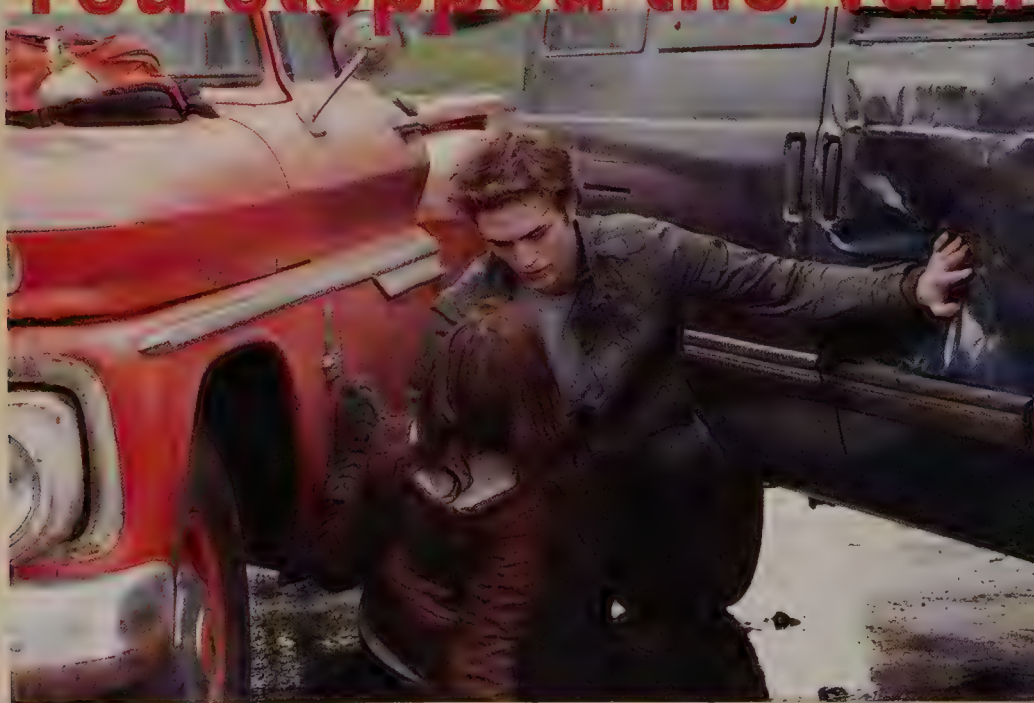
my morning
beet juice

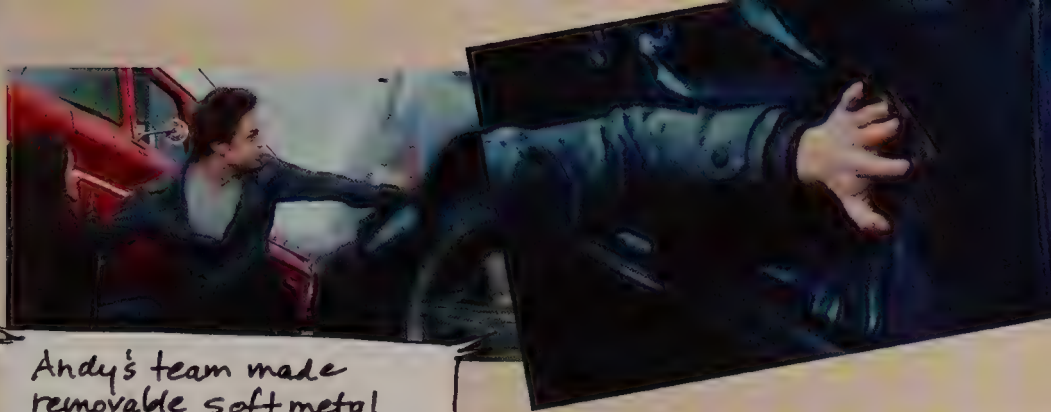
I love
that band



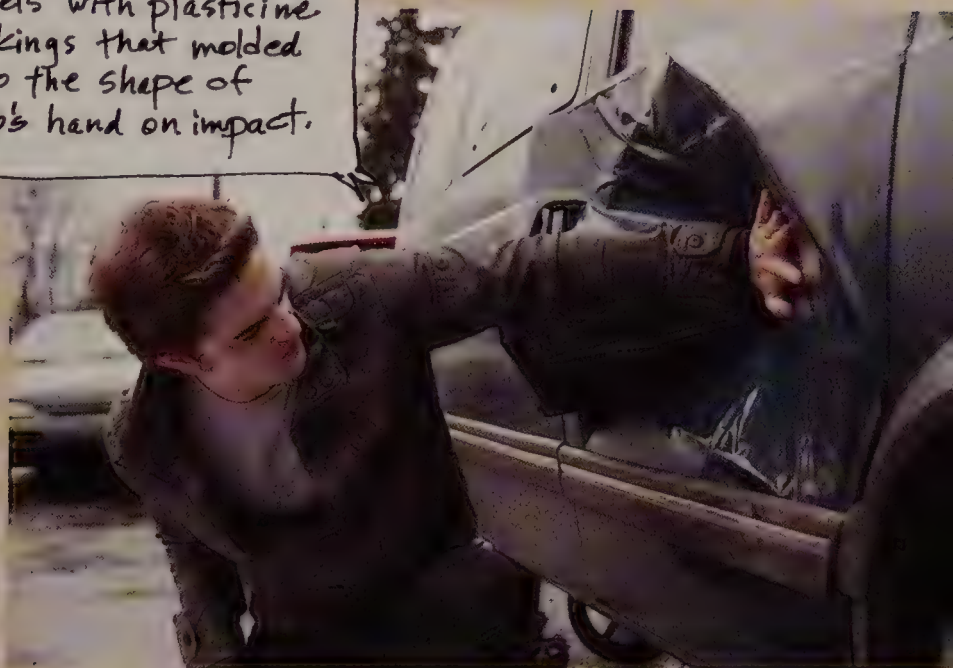


You stopped the van.



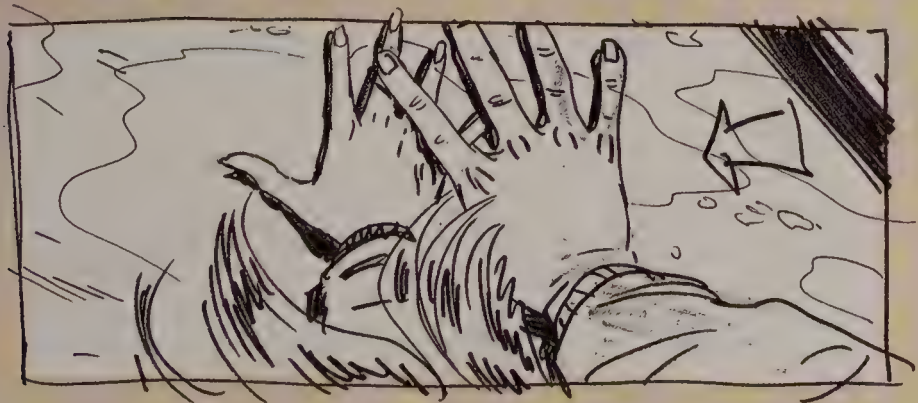


Andy's team made removable soft metal panels with plasticine backings that molded into the shape of Rob's hand on impact.



Andy Wedex, our Special Effects Coordinator, stripped the engine out of a stunt van, then rigged it on small "skateboard" wheels onto a SLIDE RIG. This way, the stopping point could be controlled for actors' safety. At impact, an air ram is activated so the van "jerks" to a stop.

↑ "SKATE"
WHEELS
REMOVED DIGITALLY





- ① Asst. stunt coordinator Sammy Valdivia and I figured out action and final positions on the tech scout. Note: the "Hero" angle of the school lines up between the vehicles.



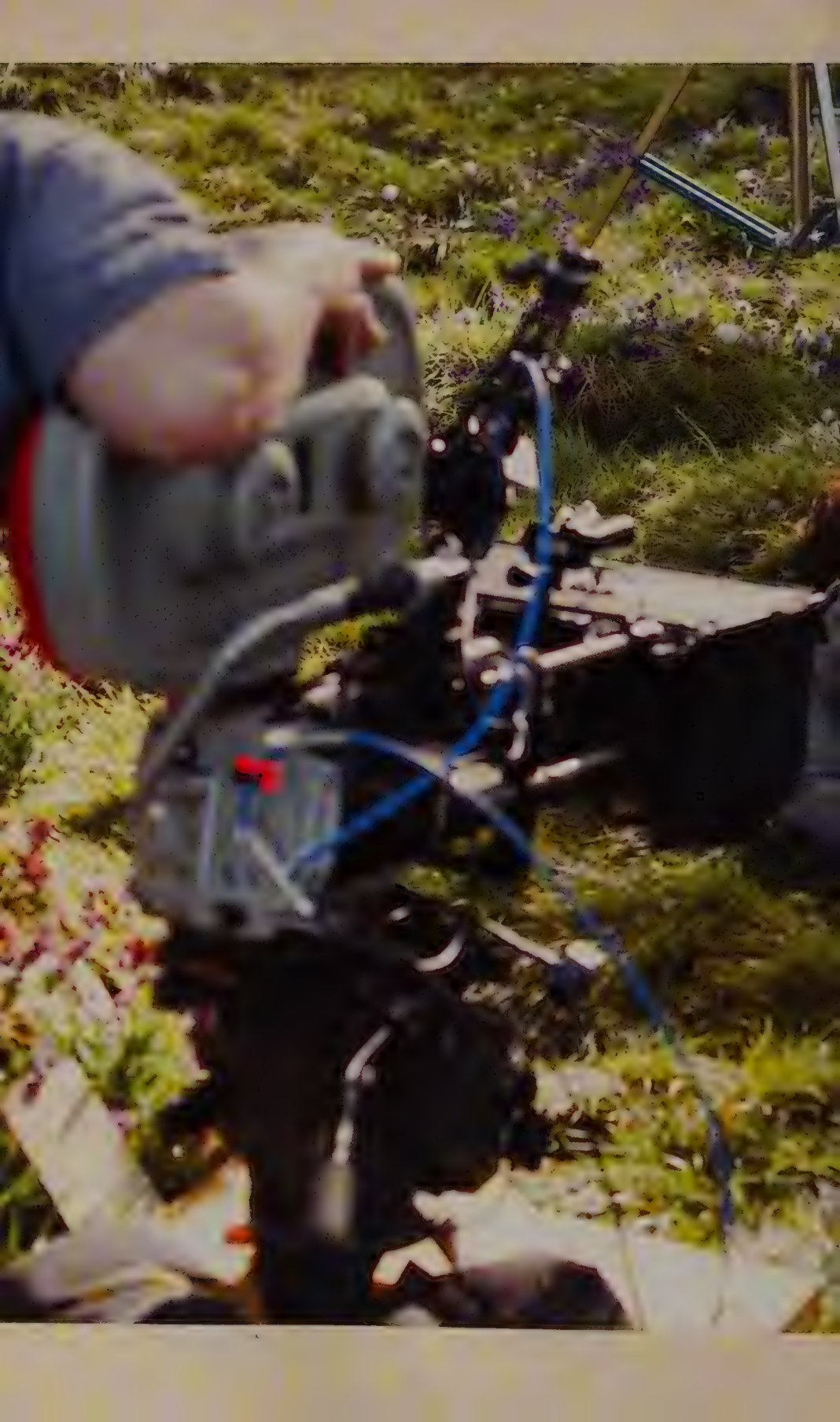
- ② Kristen and Rob, wearing a safety harness, rehearsed the moves at the warehouse.



Key frame by Philip Keller



- ③ Bella and Edward on the shoot day repeat the action. Positions had to be precise to match 2nd Unit, which was shot afterward. The distance from the car had to be precisely pre-planned for the sliding van stunt rig so no one would be injured — and Rob's hand had to line up with the replacement van door panel.





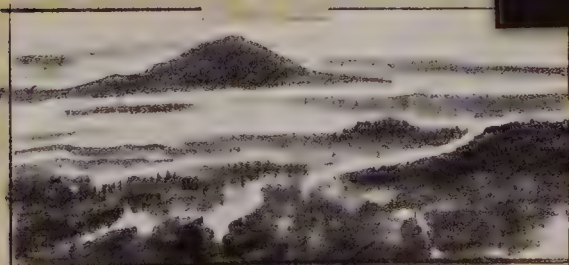
THE MEADOW

ooh - look at
that cool
tree -

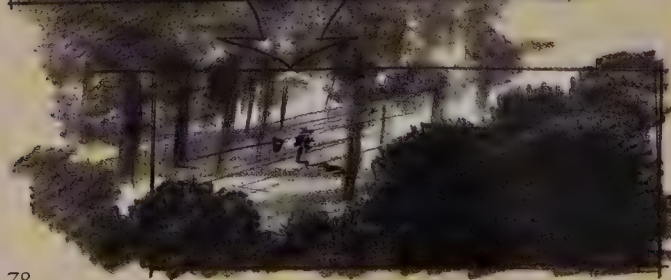


and that log -

Our first day in Portland,
location scout Don Baldwin
took us to Oxbow Park.
It was love at first sight.
Moss, Mist, Magic



Rob "Chopper" Hoffman
protects the actors' hair.



How long have you been 17?



Awhile.

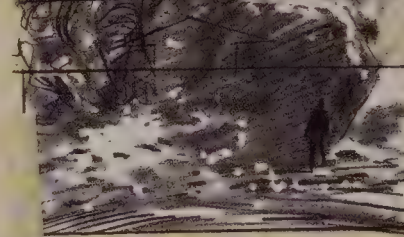
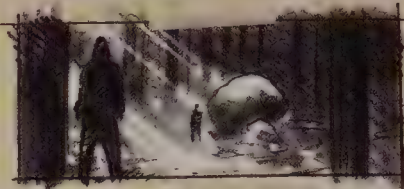
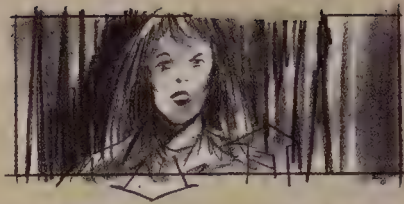


We used a technocrane and a steadicam to get the sweeping, hypnotic shots ...

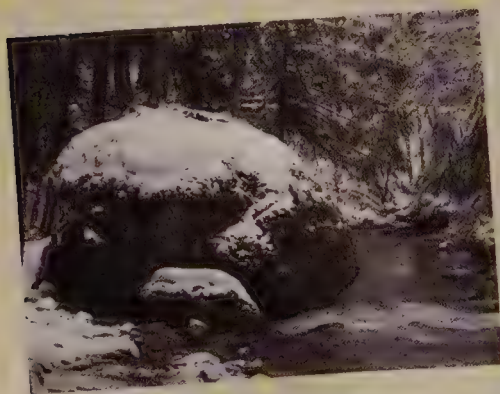


*Gaffer JIM GILSON
takes a light reading*

① We had a spectacular location near the Salmon River — with a huge prehistoric rock for the big "sunlight" reveal. Trevor Goring storyboarded the whole sequence — great drawings with darkness and light — high contrast chiaroscuro effect...



② JAMIE scheduled the meadow at the end of the shoot so the grass would be green and the leaves would be happy. But alas, it was not meant to be. Spring came late in 2008



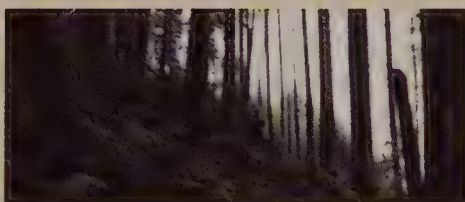
③ the location was still under snow at the end of April
 !@!2008!



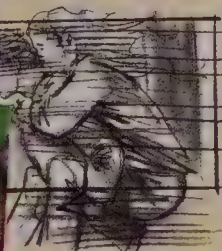
④ Beth Melnick came up with an emergency solution - a moss-covered abandoned stone quarry. Logistically difficult, but drop dead gorgeous.



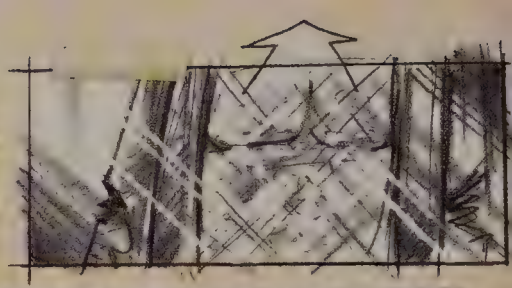
⑤ Most of the storyboards were now irrelevant - so I went out on Sunday to the new location and re-blocked it with our doubles - Logan Welch & Katie Powers.



↑
2ND UNIT STUNT DOUBLES PAUL DARNELL & HELENA BARRETT ARE PULLED BY CABLE RIGS IN REMOTE LOCATION / SILVER SPRINGS.
↓



1st unit couldn't go to Silver Springs, so this is one of only 2 GREEN SCREEN shots in the whole film.

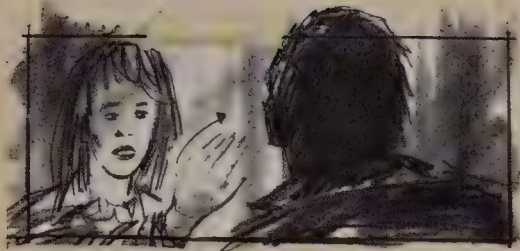


EDWARD IN THE SUNLIGHT WAS SHOCKING...
His skin, white despite the faint flush from yesterday's hunting trip, literally sparkled, like thousands of tiny diamonds were embedded in the surface... A perfect statue, carved in some unknown stone, smooth like marble, glittering like crystal.

6:15 PM. Getting dark. Raining buckets. Line Producer Michele Imperato is tearing up, on the phone to L.A.: "We can't shoot the sun scene in the rain." We are packing up to leave when the rain stops. The clouds open up enough to make the sky brighten enough to shoot. We get 45 minutes to shoot the most pivotal scene. As Patrick says, "That's moviemaking." (It's his first film.)



The Condors were used to reach into the forest and provide fill. The BeeBee light was brought up from L.A. to provide a strong direct beam on Edward.



← thanks, Stephenie!

"DIAMONDS EMBEDDED IN THE SKIN"
AND "SMOOTH LIKE MARBLE."

Diamonds sparkle because of the facets catching the light - but facets on Rob's face looked like a bad case of acne. SMOOTH didn't glitter and sparkle.

That sounds

EASY

Not!



After months of tests, and several trips to I.L.M. (George Lucas' Industrial Light & Magic Visual Effects Company) - we created this look for Edward in the sun light. Rob's body was scanned (settle down girls) and mapped and various layers of effects were laid over it.

T084
01:01:06:08

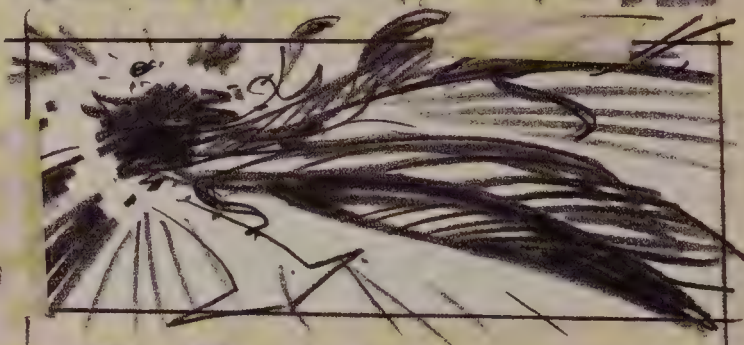
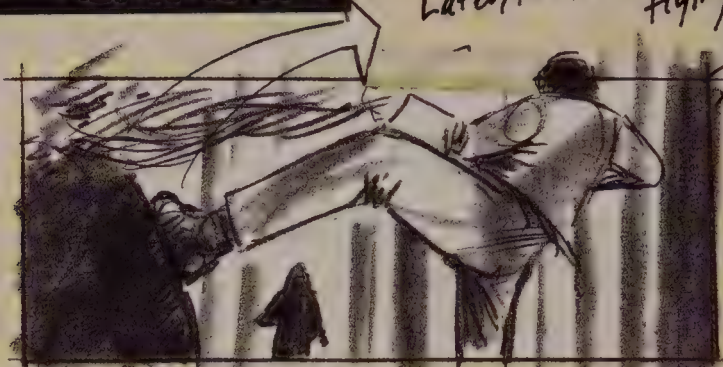
110:25:53:01
0099+07D

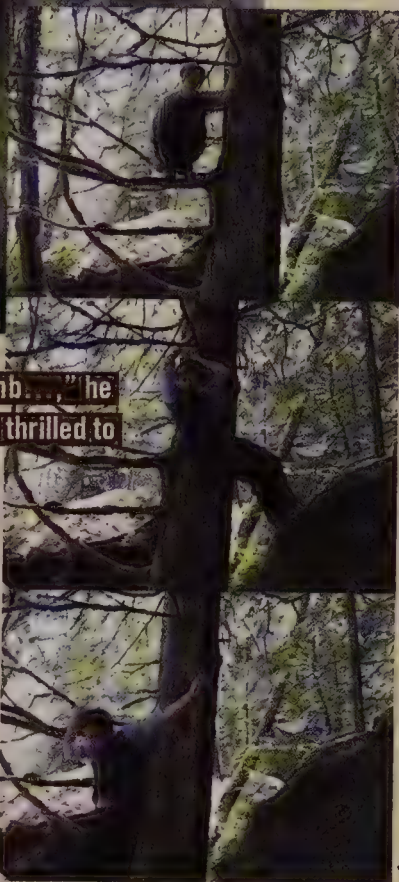


635584 7736+08N 804:11:43:20
704:11:43:25:1

the tree root was
cabled off to a high
pic-point - then
the SPECIAL FX
men pulled it along
with Rob - yanking it
high into the air -
Later, the VFX team added
flying dirt
clouds

As
if
you
could
fight
me
off



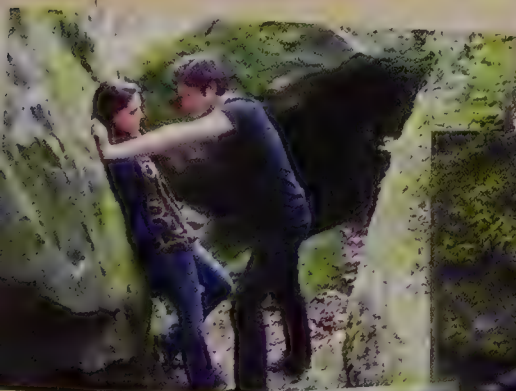


"And so the lion fell in love with the lamb...", he murmured. I looked away, hiding my eyes as I thrilled to the word.

"What a stupid lamb," I sighed.

"What a sick, masochistic lion."

On our emergency re-scout, I found this "cave"—our stand-ins Katie and Logan posed for this shot—then Kristen and Rob did the real scene—in 20 minutes.



2ND UNIT DIRECTOR ANDY CHENG AT TREE REHEARSAL

We never got to shoot a real "meadow" in Oregon. So in August, in Los Angeles, we shot this part of the scene.



BEFORE: DRY FOREST ↗



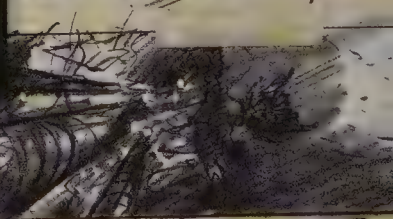
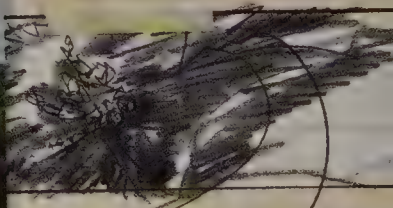
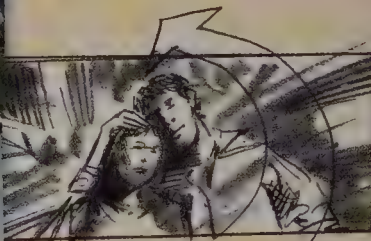
AFTER ↖



Trying to re-connect with the intimate feeling we had when we shot the rest of the scene 4 months earlier.



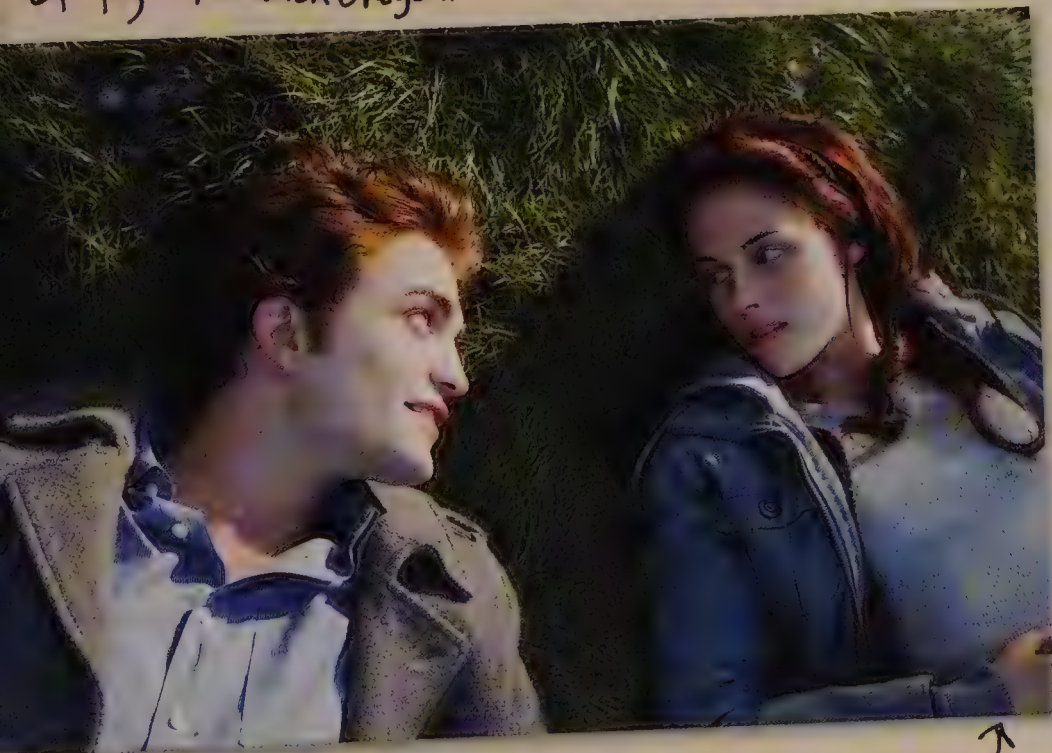
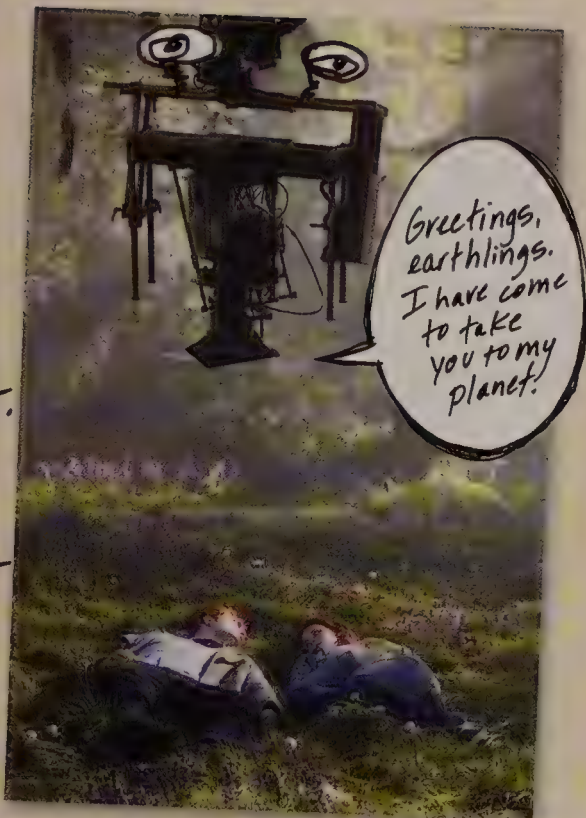
Pretend like there's no one else around for 100 miles.





Right in the middle
of the Griffith Park
Golf course is a Forest.
Who knew?

Production Designer
Steve Saklad brought
in a sculpted carpet
of lush grass and
flowers, ferns and
moss. We shot at the
end of the day, at Magic
Hour and added lots
of fog -- to match Oregon.



Technocrane pullback to high wide shot

Note: I.L.M. later added the "sparkle FX" to
Edward in this crane shot.





TREETOPS

(D)

(E)

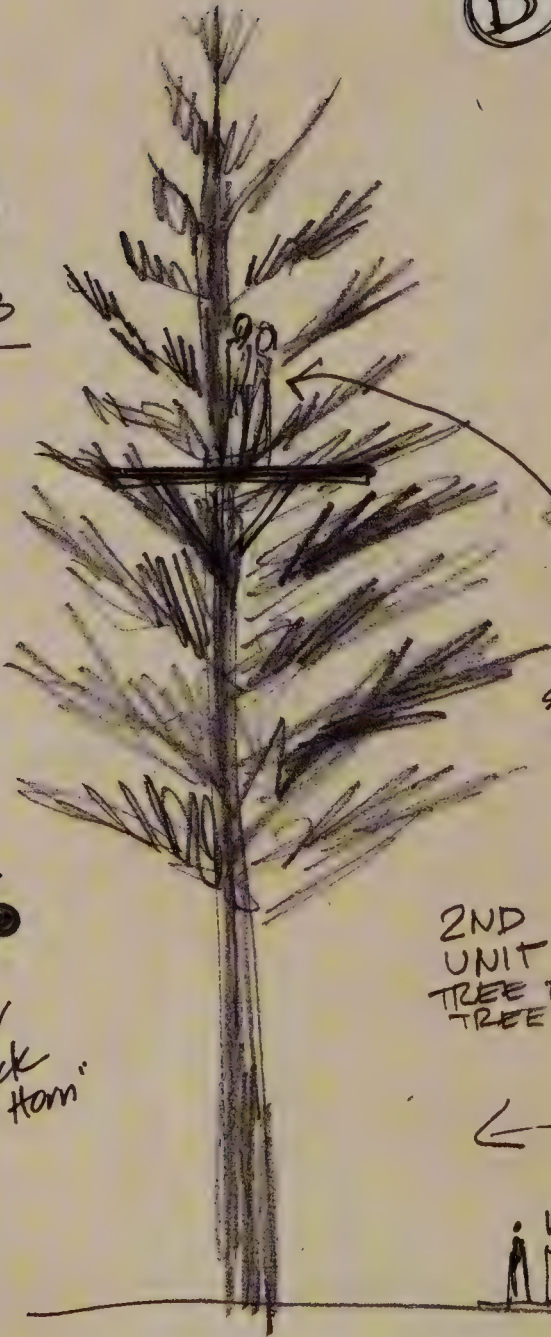
PLAT. #3

FINAL
TREE
AT
"CAPE
HORN"

(F)



Helicopter
pull-back
at "Cape Horn"



STUNT
DOUBLES

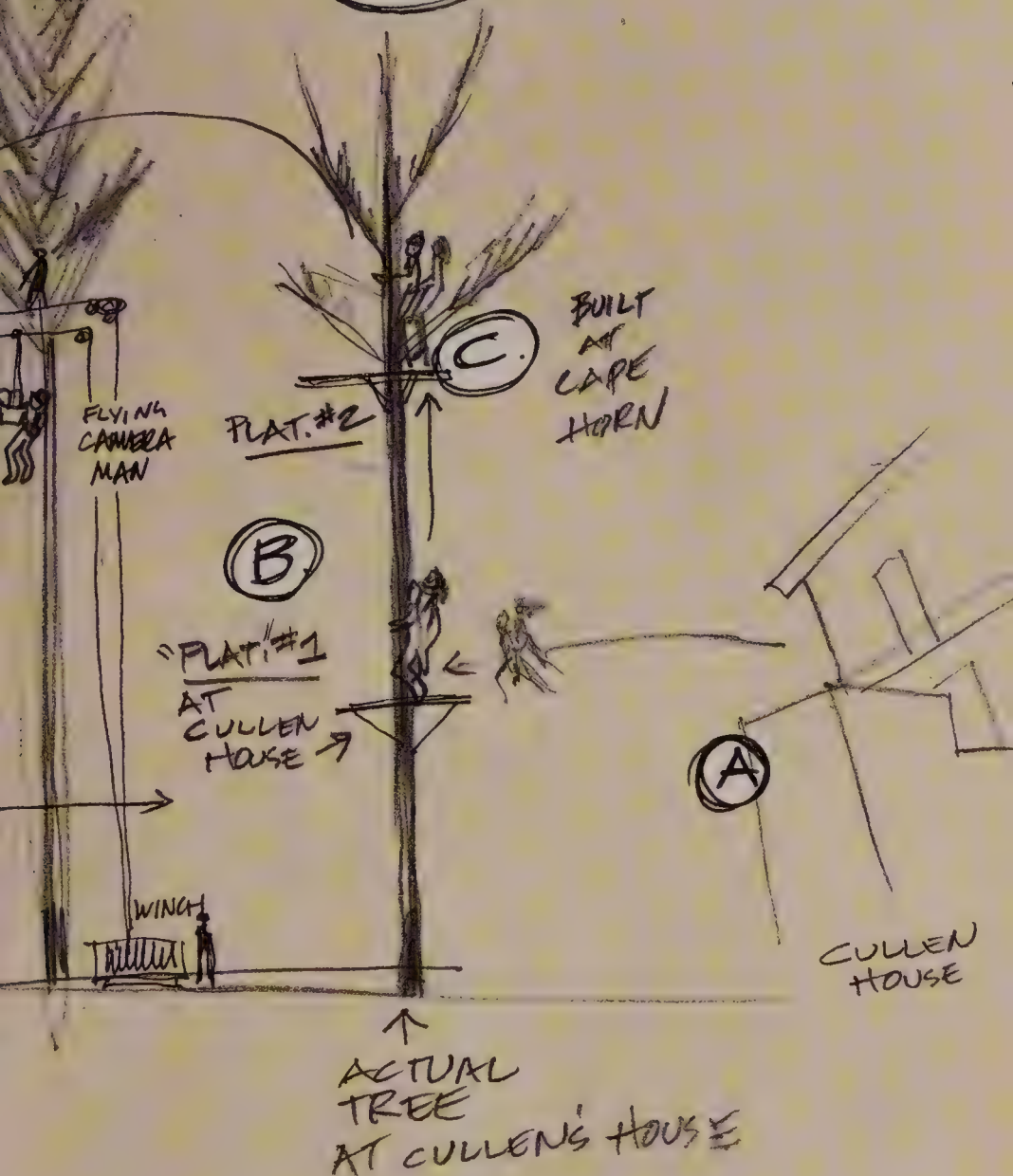
2ND
UNIT
TREE TO
TREE SHOT

WINCH

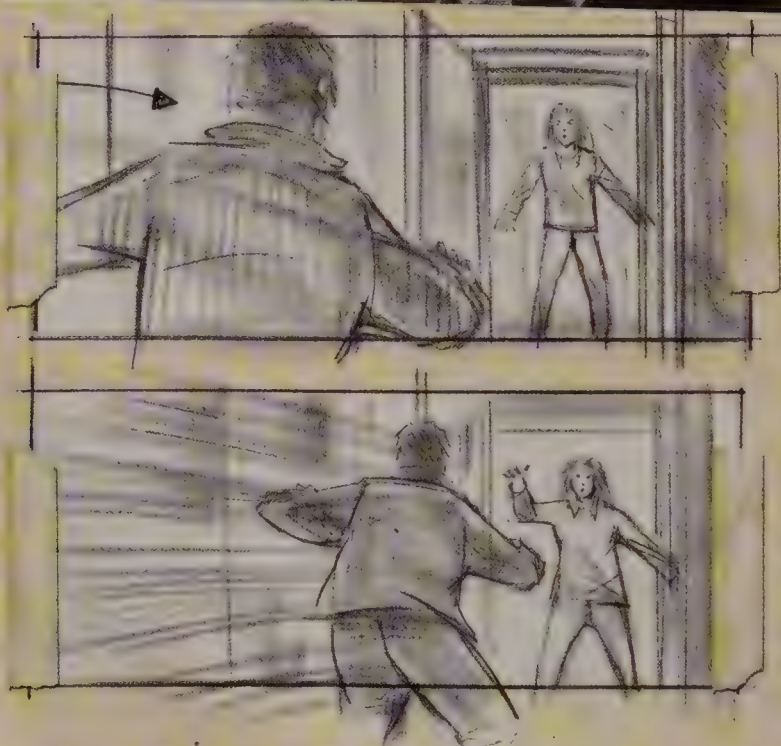
TREE-TO-TREE SEQUENCE

CH 2/7/08

Here's my diagram
where I figured out
how to break down this
scene between first and
second unit - and four different
locations.



I'm not afraid of you.



(A.)

CULLEN
HOUSE

Stunt doubles wearing safety harnesses
on a flying rig. One side rigged to a
real tree on location - one side to a tower.

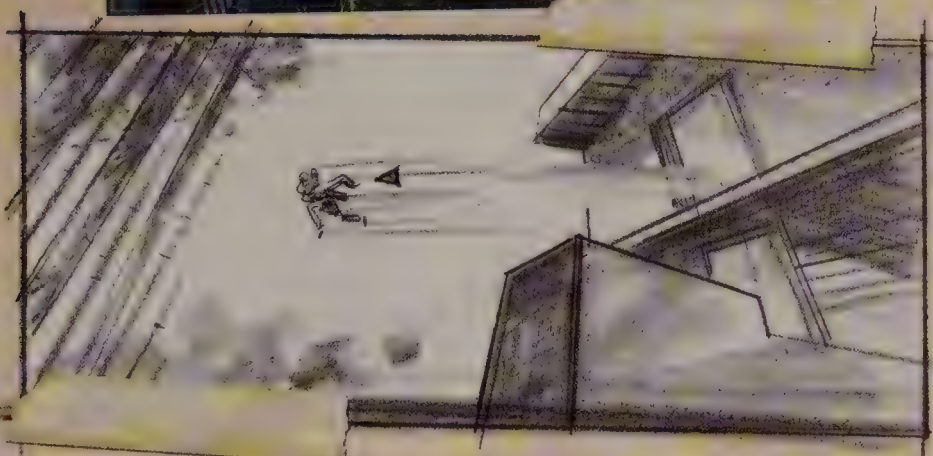
The treetop sequence is not in the book, but the FEELING is. I was trying to find a way to visually express Bella's emotions of ecstasy & exhilaration - when she is with Edward.

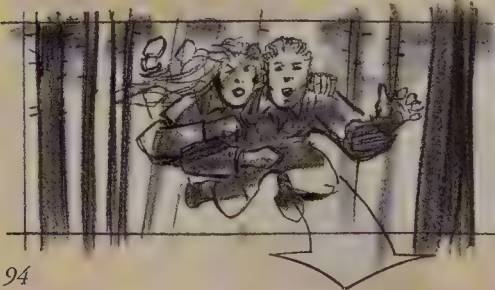
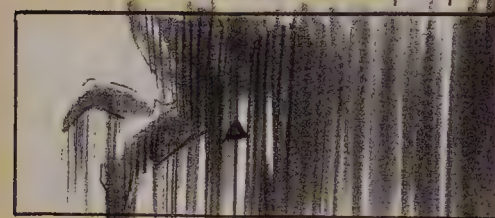
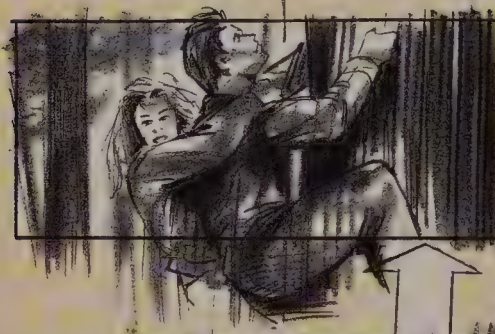
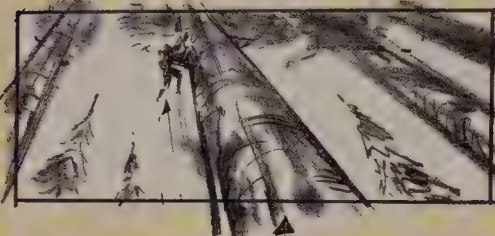


*You really
shouldn't have
said that.*



←
STUNT DOUBLES
2ND UNIT SHOT





(B) Platform #2



Hold on tight, Spider Monkey!

The nite before we shot
this scene, I came up
with 10 different lines
and Rob chose the
"spider monkey" line.

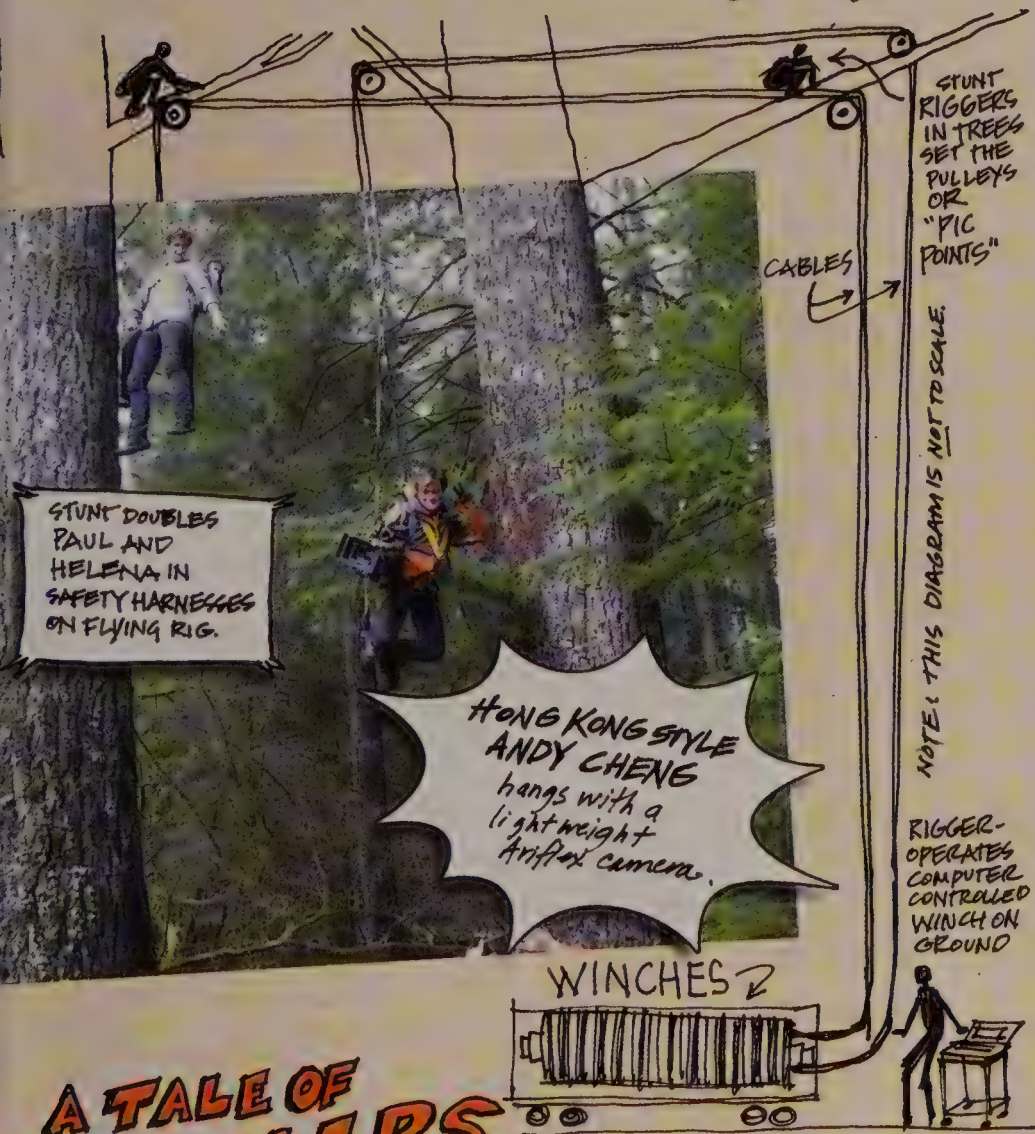


Stunt double
Seth Duhamel
models the
safety harness

Trust me?

(C) Platform #3

(D) 2ND UNIT - Andy Cheng shot all the cool treetop stunts at a remote location in Silver Springs, Oregon.



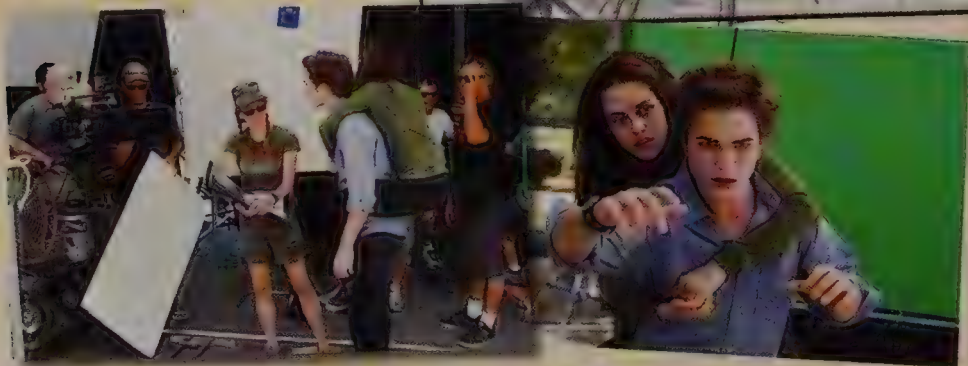
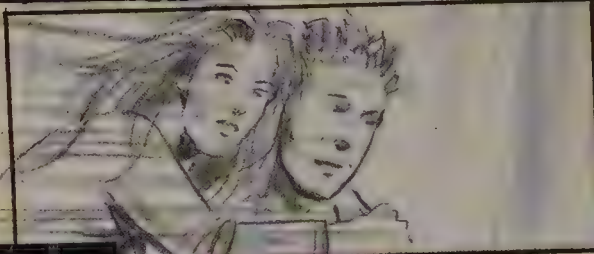
A TALE OF RIGGERS AND WINCHES

stunt doubles in tall trees

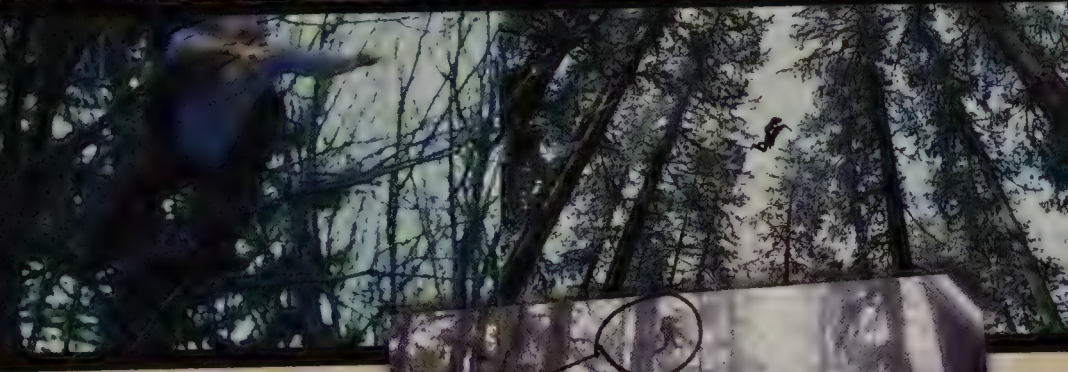




OUR 2ND AND LAST
GREEN SCREEN
SHOT IN THE FILM.
2ND UNIT SHOT THE
BACKGROUND PLATES.



Key frame drawn by Philip Keller



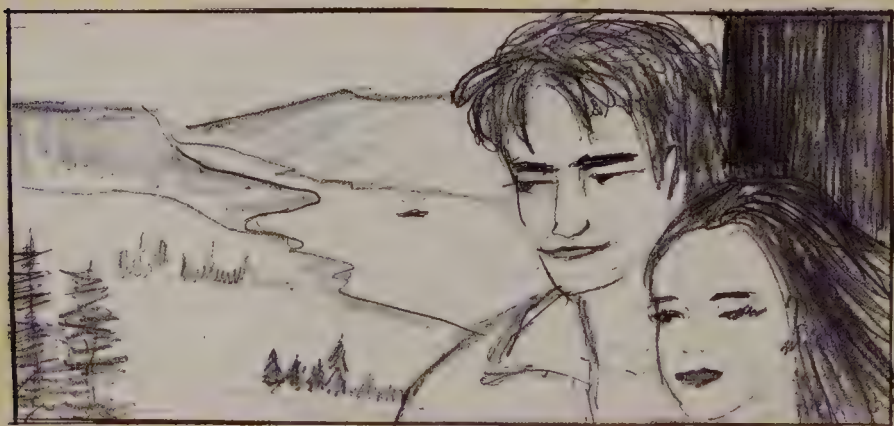
Ⓟ 2ND UNIT
stunt doubles
on flying rig
Camera Crane
with remote
head
wrapped in plastic
to protect from rain + snow.



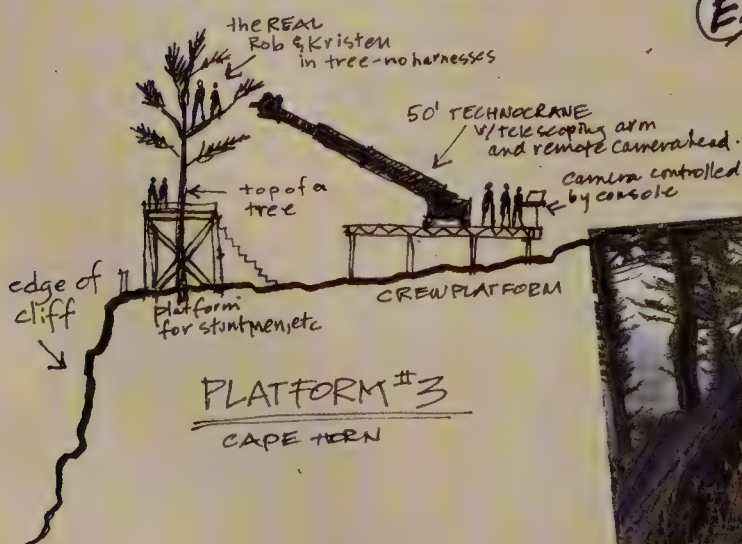
All the storyboard artists were gone by this time...



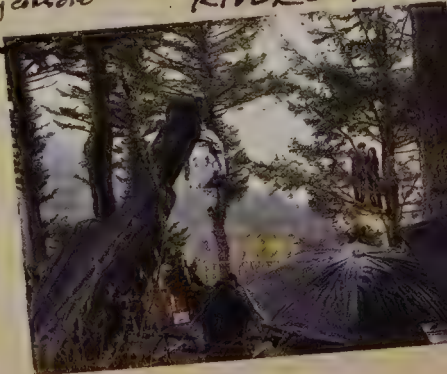
DRIFTING PAST, THEY'RE INTOXICATED
BY THE VIEW...



AND EACH OTHER...



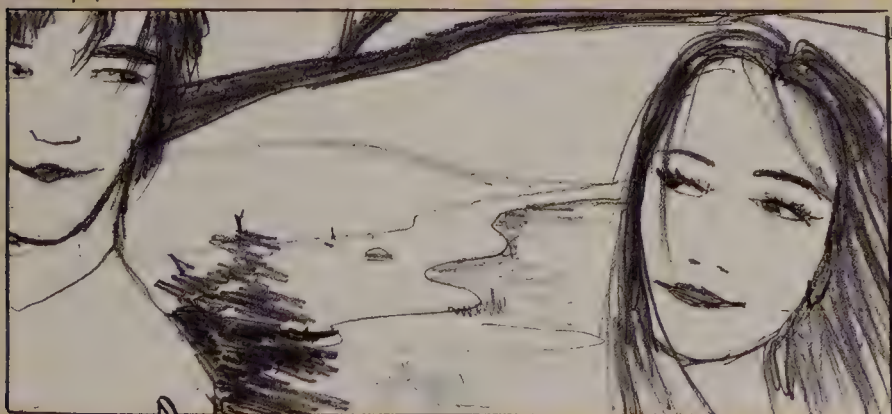
(E) PLATFORM #3
IS ON THE
EDGE OF A
CLIFF OVERLOOKING
THE COLUMBIA
RIVER GORGE.



...so I drew these.



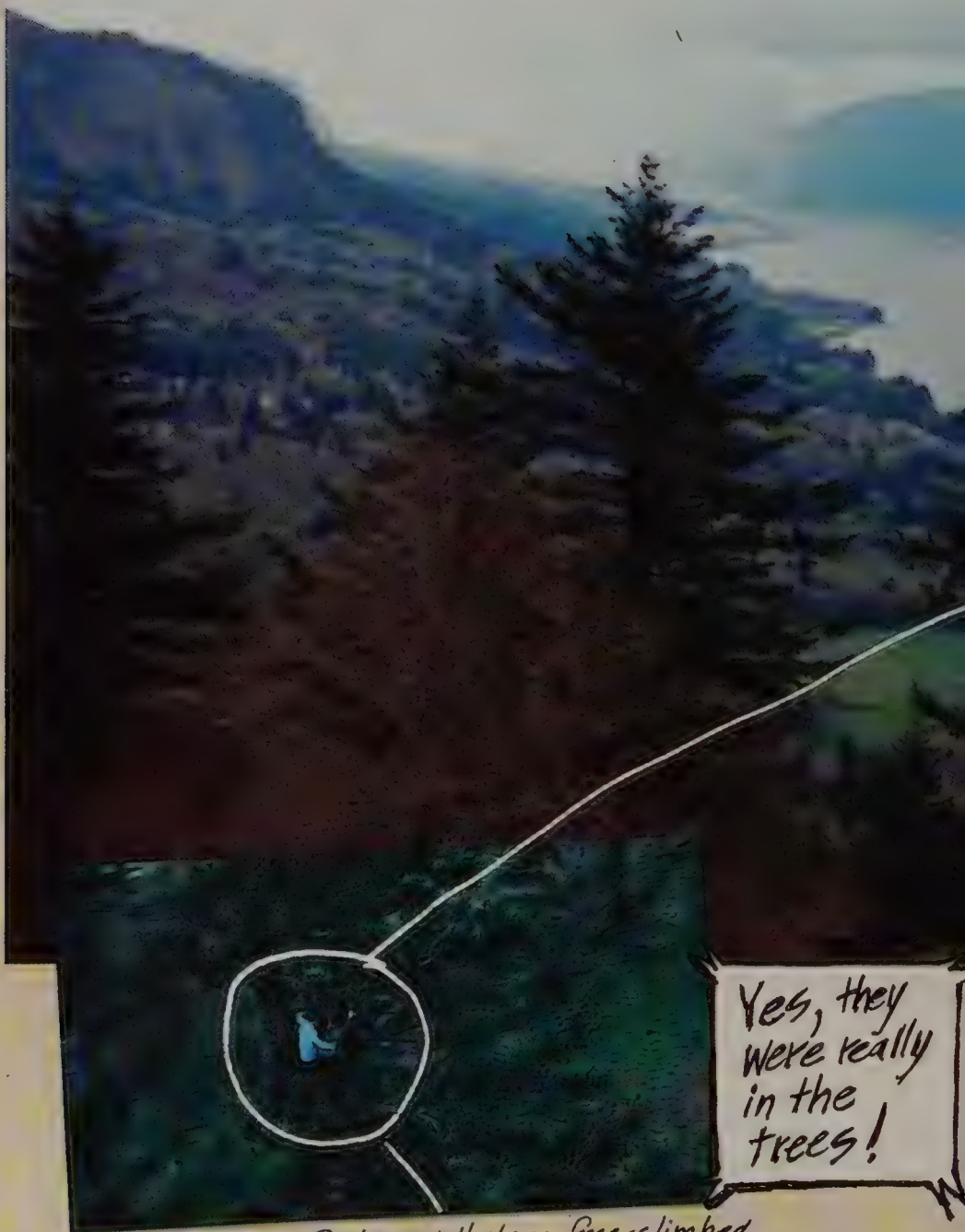
CAMERA MOVES UP THE TREE
AS EDWARD HELPS BELLA CLIMB...



REVEALING THE
STUNNING VIEW...

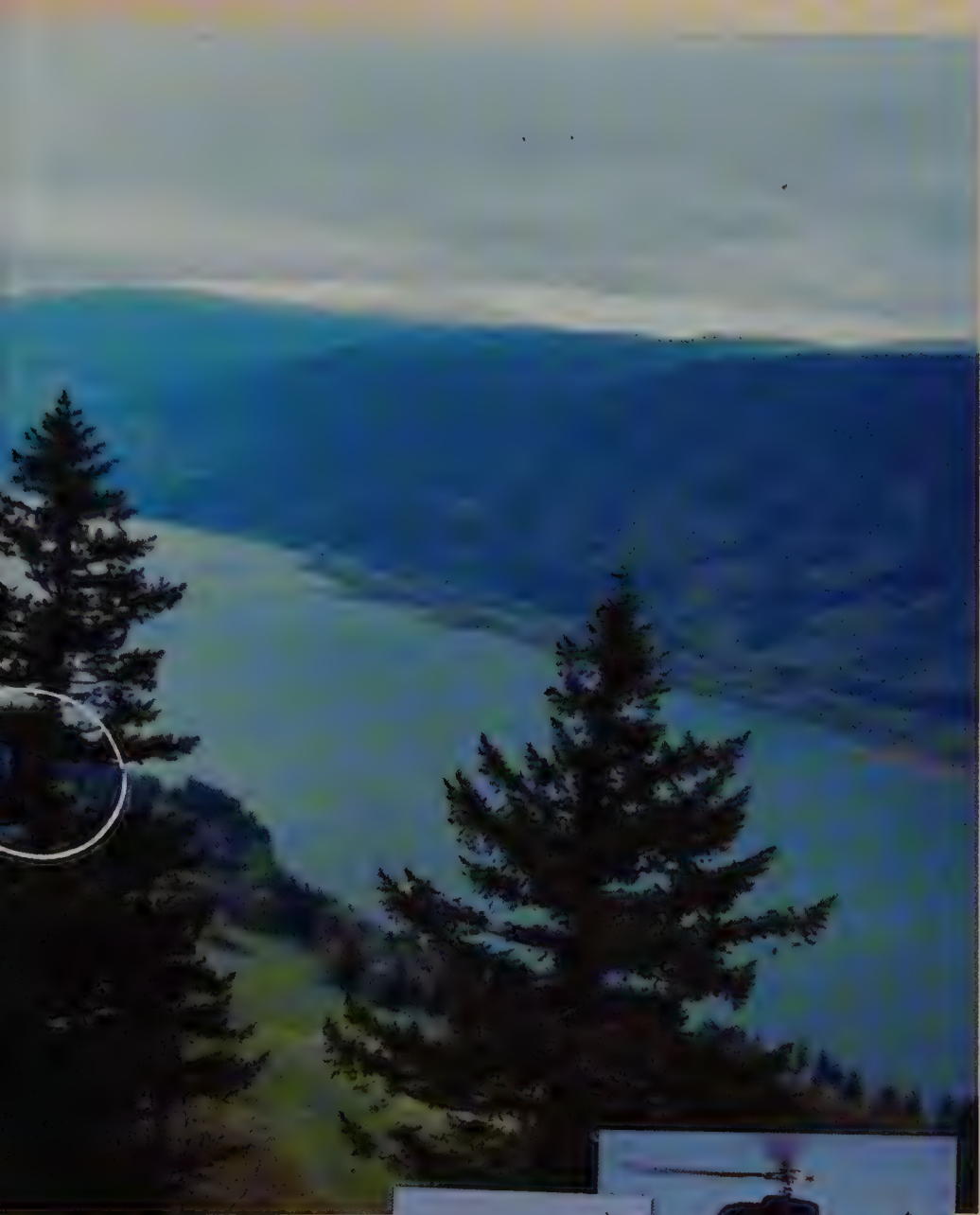


Note: Wet stunt pads,
heavy coats, & FEAR.



Yes, they
were really
in the
trees!

Stunt doubles Paul and Helena free-climbed
up this monster tree. Then they cabled
off to the trunk to protect themselves against
the powerful backwind from the helicopter
rotor blades.



Andy supervised
this final shot in
the sequence
from the helicopter
using a space cam
Hvey mount. In
the big sphere



is a gyro-stabilized remotely controlled
camera capable of shooting at virtually
any camera angle. If you don't believe me,
you can **GOOGLE** it. (I did.)





the
BASEBALL GAME

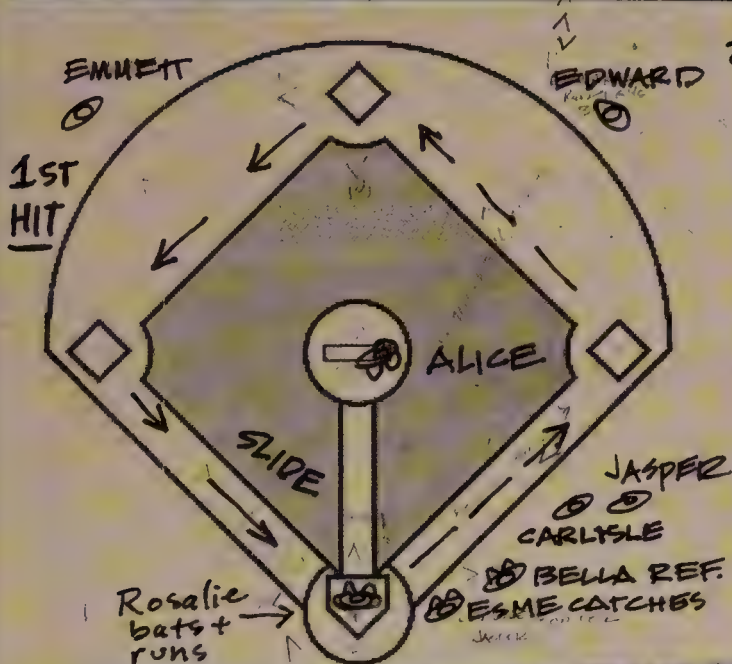


"TWILIGHT"

"Baseball Game no. 2"

Marc Vena 2007

Early illustration by Marc Vena



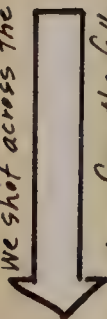
Patrick did this Photoshop Mock-up to show how we could do a C.G.I. sky replacement and put in a stormy sky.



All the department heads go to the tech scout to figure out baseball logistics.



we shot across the
river from the falls.



At one point, we thought we would film
the baseball game at night. Then
we added up the cost of the lights. Ouch. ↗

1

NIGHT SKY OVER
TREE LINE W/
LIGHTNING IN
CLOUDS...

TILT-DOWN



...TO REVEAL
BASEBALL FIELD
IN CLEARING W/
CULLEN FAMILY
& BELLA.

Steve Smith, Key
Grip, constructed
a "rain shelter"
for close-ups. ↘



Our first day at the
baseball field was
a torrential downpour.
Not good for wigs
or vampire make up.





Almost every
sky had to
be replaced in
C.G.I. to get
storm cloud
consistency.



We got rained
on the first day,
and sun the next
week, so when it
finally got cloudy,
we had 1 1/2 days
to shoot the
entire sequence.

YIKES.

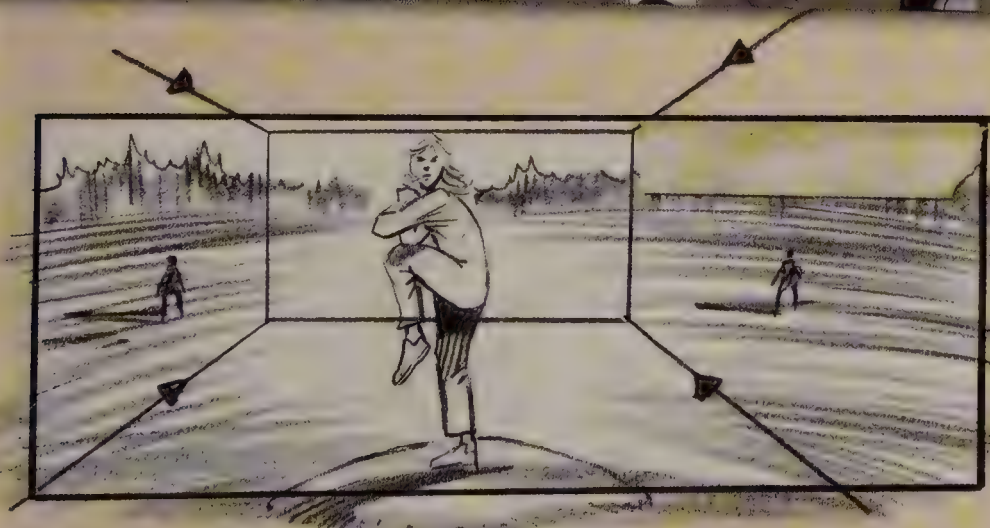




↳ Ashley
rehearsing:
"It's
time."

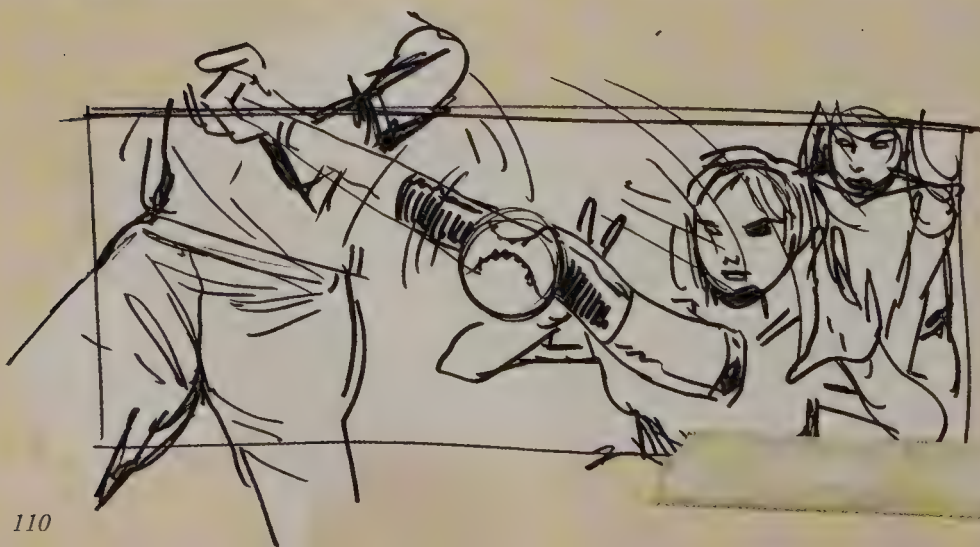
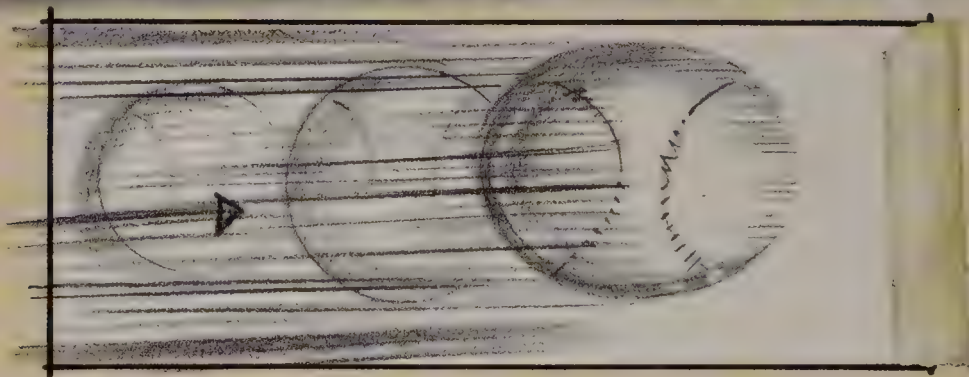


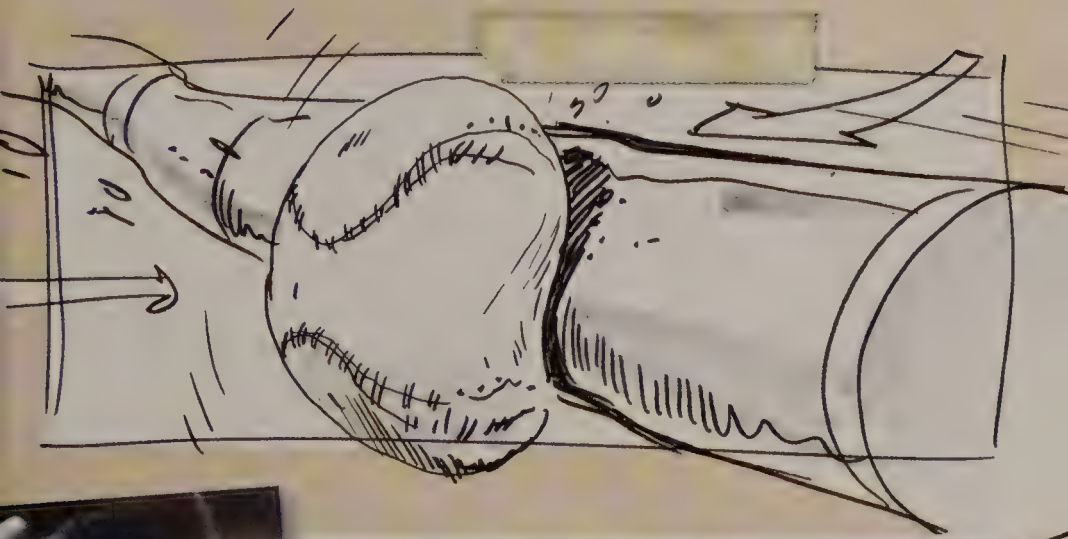
Ashley was
struggling to
learn to pitch
until one day
she watched
a stunt girl
and it just
CLICKED.



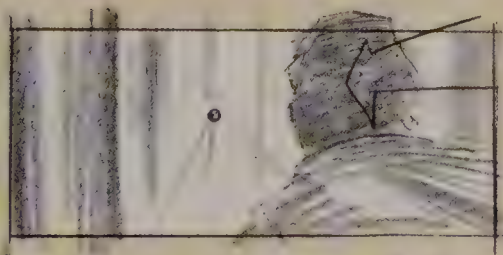


Nikki worked hard with the baseball coach and became quite a SLUGGER.





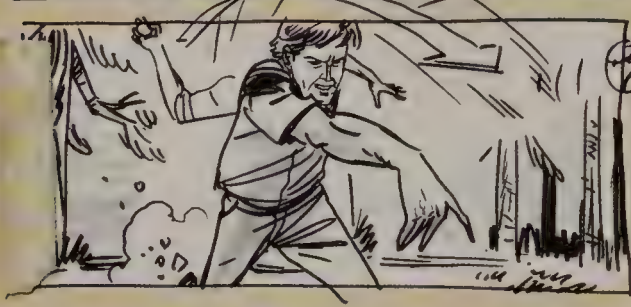
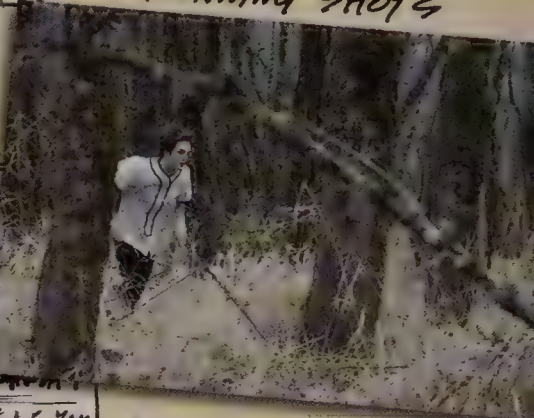
We did test shoots with a Hi-speed camera for vampire baseball hits.



Rob Friedman - CEO of Summit, suggested this "Robin Hood" C.G.I. shot.



ROB AND HIS
DOUBLE WERE
PULLED BY
CABLES ALONG
A DOLLY TRACK
FOR HI-SPEED
RUNNING SHOTS



Here the camera
and the stuntman
are on the same
computerized
winch program so
they will move at
the same speed to
keep the performer
in the frame. ↘





Peter suggested this "Babe Ruth" move in the rehearsal.

STUNT DOUBLES ON CABLE RIG
SUSPENDED BETWEEN 2 TOWERS

SHOT
CONTINUES

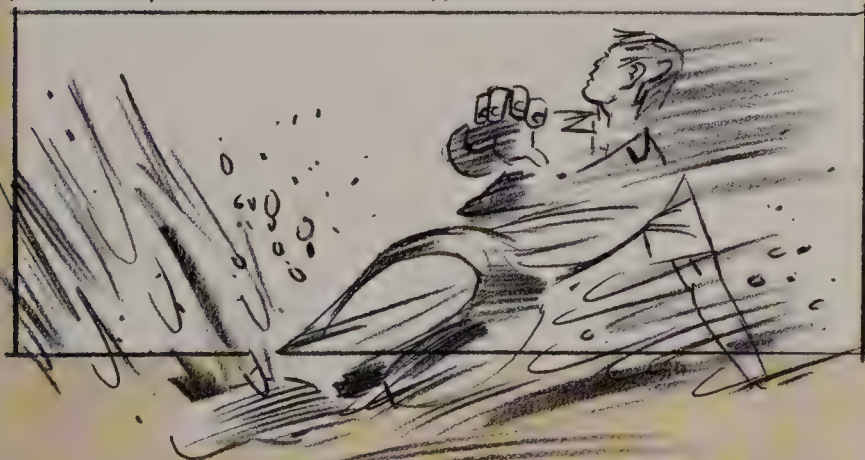
RIG IS REMOVED AND
SKY IS REPLACED BY VFX



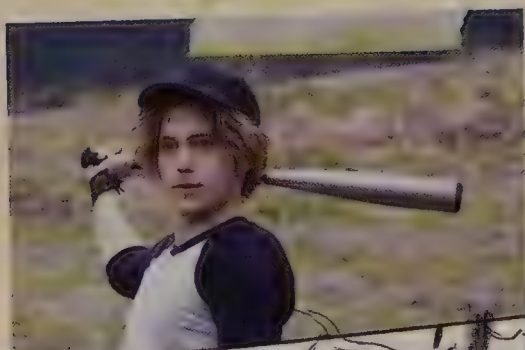
SHOT CONTINUES

ANGLE ADJUSTED
SO WE LOSE EYE WHEN WE DROP DOWN TO
DR. COLLIER

2ND UNIT
WIRE RIG REMOVAL
VFX SKY
POSSIBLE FLIP
DOWN OR FREEZE
IN MID-AIR



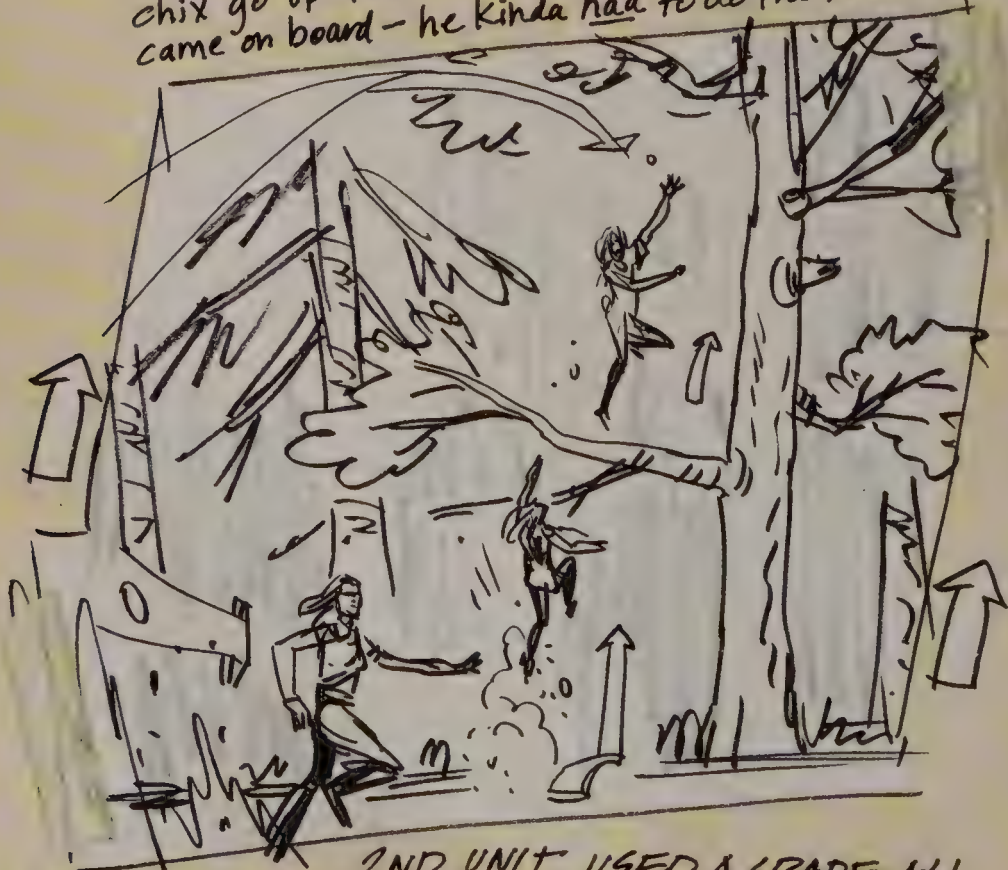
THE MID-AIR COLLISION



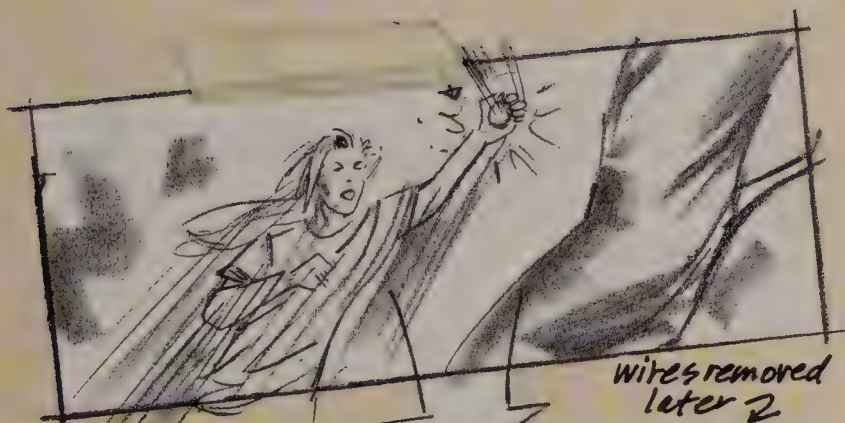
JACKSON NEEDS NO
BASEBALL COACH -
HE ALREADY HAD SKILZ.



At first I thought I'd have one of the
chix go up the tree, but then when Kellan
came on board - he kinda had to do the stunt ->



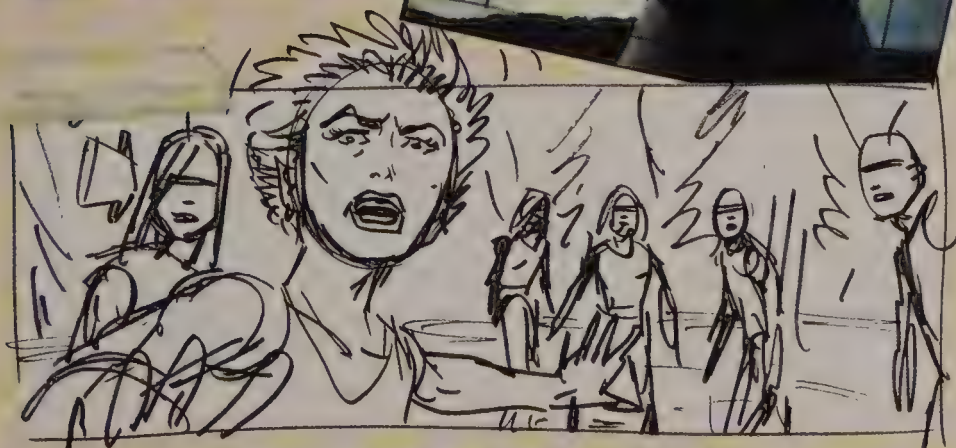
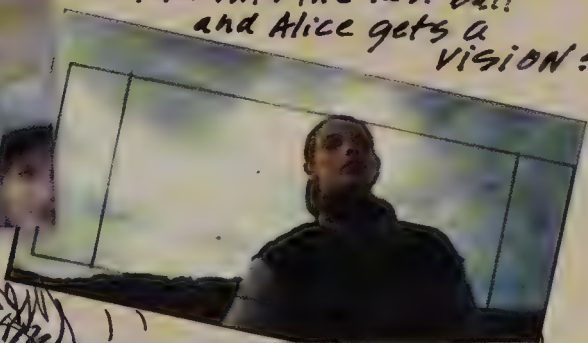
2ND UNIT USED A GRADE-ALL
(LIKE A GIANT FORKLIFT) TO DO THE
WIRE RIGGING FOR THE TREE JUMP STUNT.



wires removed
later 2



Nikki hits the last ball!
and Alice gets a
vision:

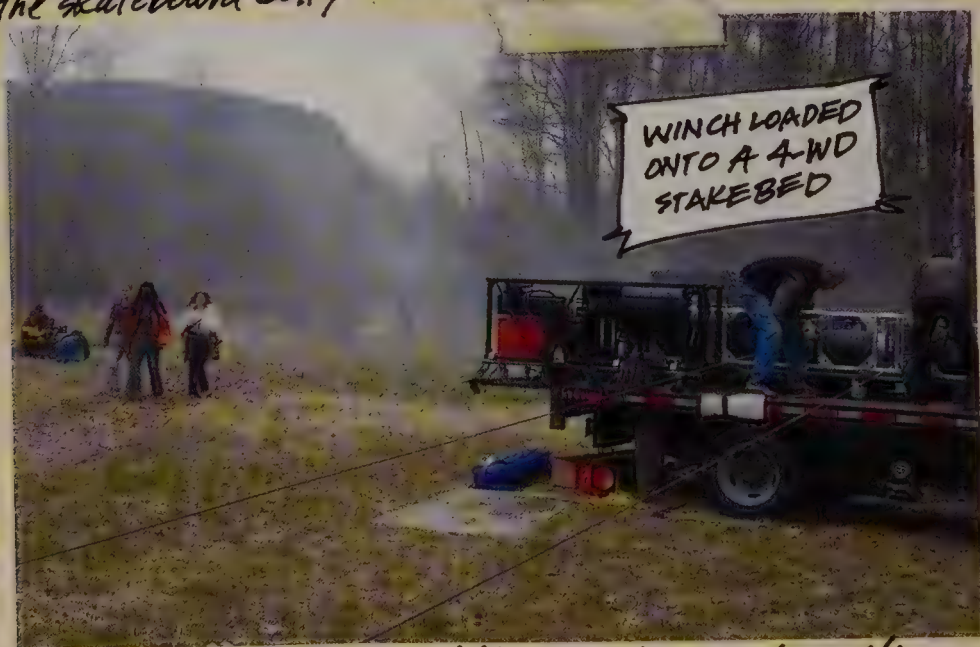


They're moving so fast!

Hello, Folks ~ Welcome to Andy Cheng's



The cameraman, Patrick Loungway, rides the skateboard dolly - the actors walk on the magic carpet.



The magic carpet is like a moving sidewalk - leaves cover sheets of plexiglas which are pulled by the winch. An 8 men rigging crew makes it all happen - safely.

→ MAGIC CARPET RIDE...

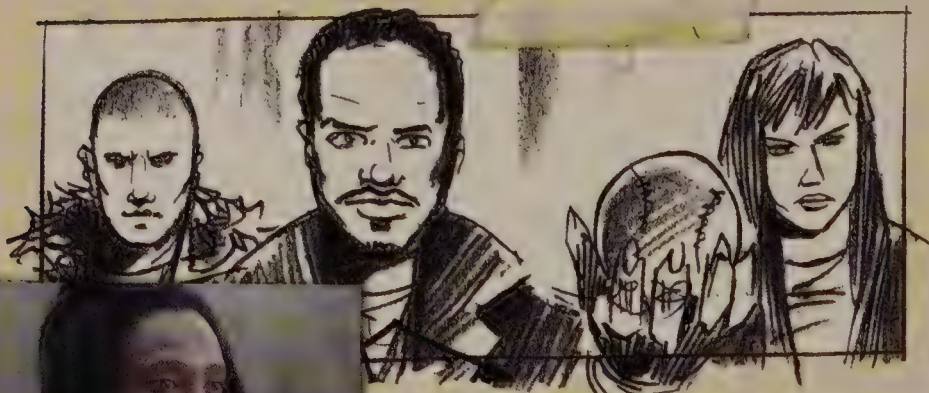


the nomads
appear out of the
mist...



MAKE IT WORK,
NO MADS.
MAKE IT WORK.

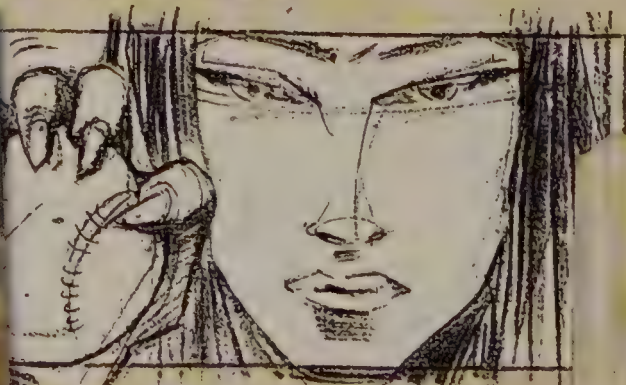
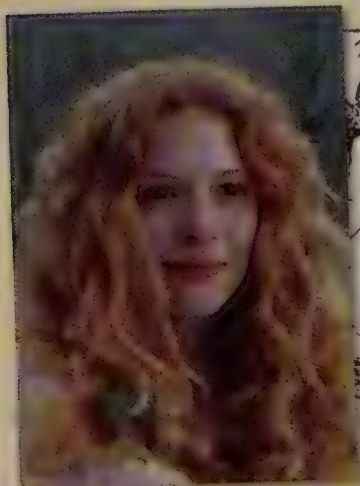
our first ideas of how the Nomads might look -- before they turned into the evil rockstar bloodsuckers that we know and love.



Richard Kidd, our VFX supervisor, had the actors catching clear plastic balls so they could be replaced later.



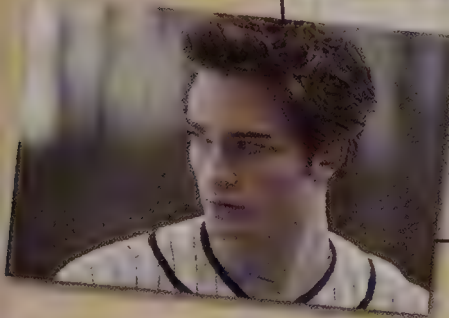
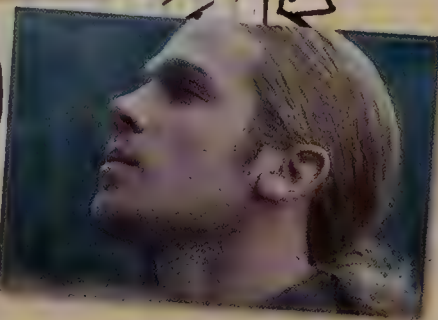
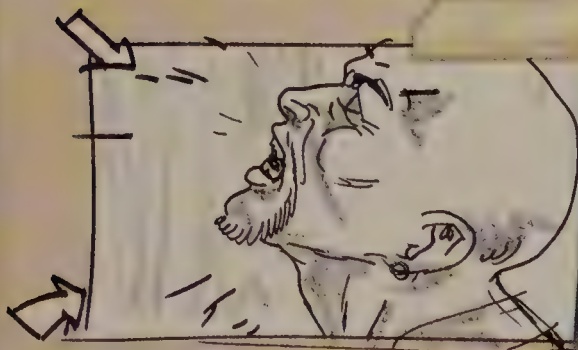
Dr. Cullen tries to keep things calm between the two clans.



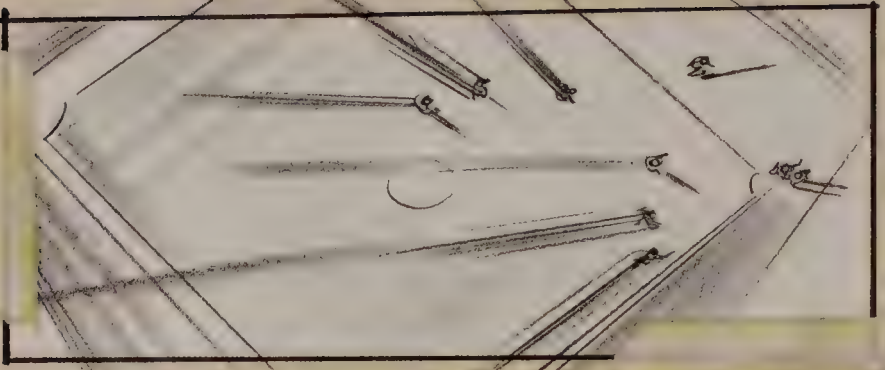
"I'm the one with the wicked curve ball" came from a rehearsal improv.

YOU BROUGHT A SNACK?

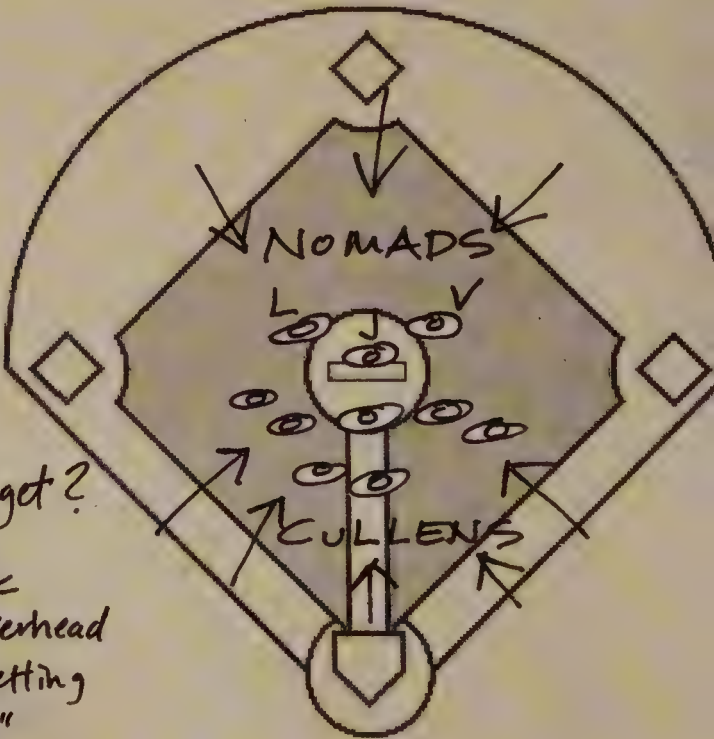
(yes it's one of my favorite lines and I got to say it in all the auditions when I played James.)



the stand-off —
CLAN VS.
CLAN.



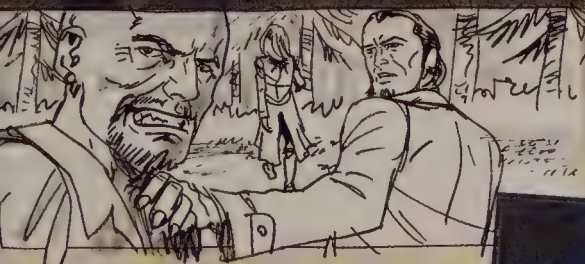
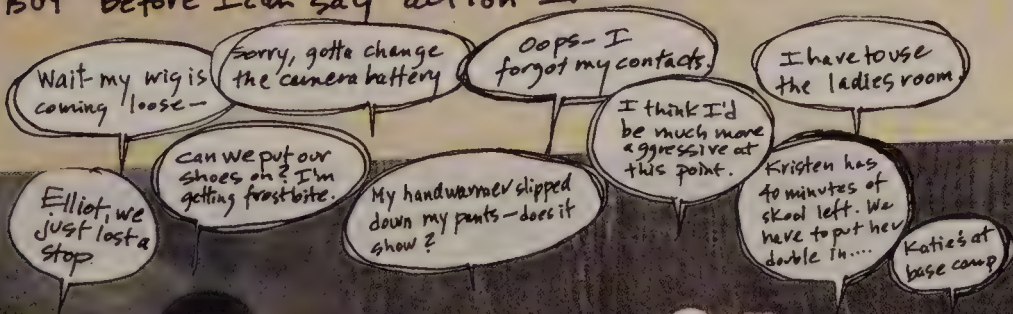
↖ Rehearsal for overhead shot - done by 2ND UNIT



How do you get 10 vampires to rush together at high speed on a tight budget? We realized we could overcrank the film in the overhead shots without getting the "Keystone Cops" speed up look.

A TYPICAL DAY:

The crew is standing by. We've got 1/2 hour of daylight left - and 8 shots on my shot list. All 11 actors have just arrived in vans from base camp. We're finally ready to shoot. The magic words ring out: "ROLL CAMERA". But before I can say "action" -



The sky gradually darkens through the scene - then the chase scene is at nite - 2ND UNIT did mad JEEPING through the woods





Early illustration by Marc Vena.



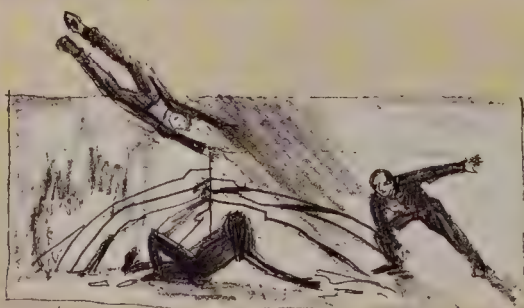
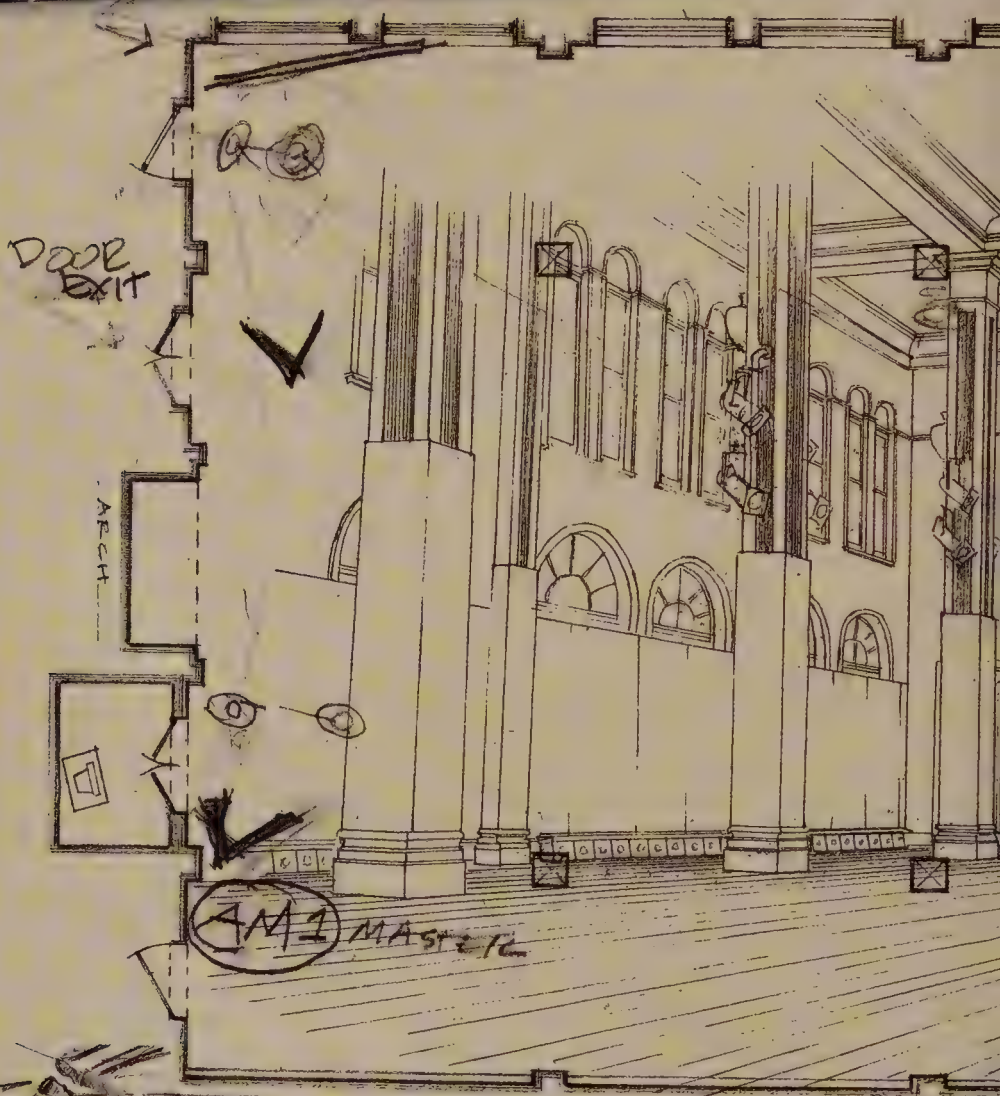
Balle

the

BALLET STUDIO

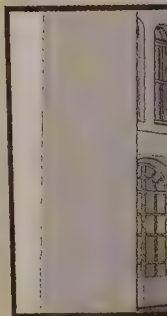
HOW TO KILL A VAMPIRE

stunt rehearsals on stage 2



JAMES EDWARDS

Some of my early sketches



5. BREAKAWAY COLUMN
1. WILD COLUMN

5 10 20



SET- UNDER
CONSTRUCTION



Note: Floor
panel removed
for floor board
stunt

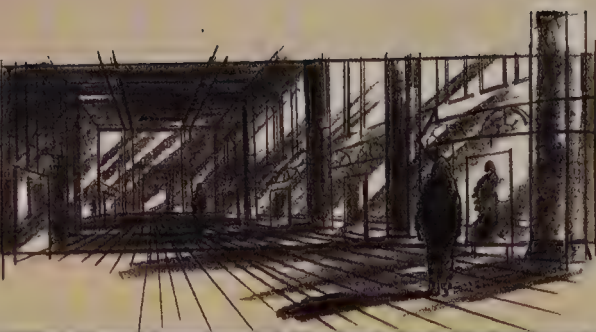
MASTER

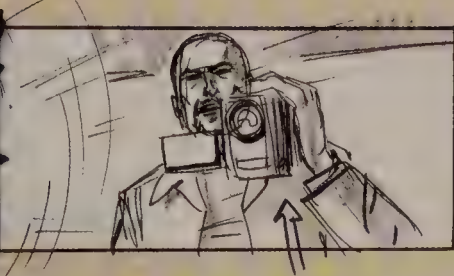
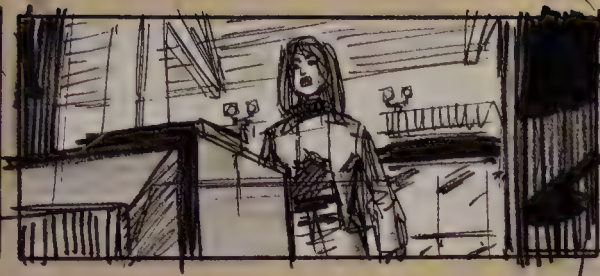
IN PROGRESS



3D CAD MODEL of SET

the ballet studio was
constructed in a Portland
warehouse. 60 pic points
and 4 winches were
built into the set by the
stunt rigging crew.





5

THINGS TO REMEMBER

WHEN YOU'RE SHOOTING IN A ROOM FULL OF

MIRRORS:

1. DON'T DO IT. Everything is in the shot.
2. If you choose to do it anyway, watch The Lady From Shanghai and Enter the Dragon.
3. NOTE TO CREW: YOU CAN RUN, BUT YOU CAN'T HIDE.
4. If you see something bad in dailies, you can try to erase it in C.G.I. - if you are the bucks.
5. Dress for the set. Dave Galbraith, 1st Camera Assistant, models the All-Black Ninja look. I'm modeling a new idea; A MIRRORED CAPE. (NOTE: IT DIDN'T WORK.)

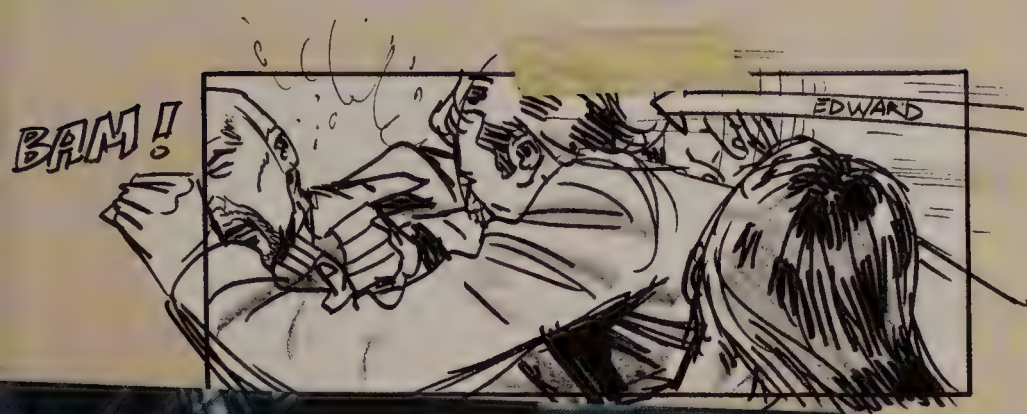
IN THIS STORYBOARD
PANEL, YOU DON'T
SEE BELLA'S
FACE AND
JAMES IS VERY
SMALL IN THE
FRAME, AND
IT'S A STUNT. SO
IT'S A 2ND UNIT SHOT.



IN THIS STORYBOARD
PANEL, YOU SEE
BELLA'S
FACE, SO
IT'S A
FIRST
UNIT
SHOT.



CRACK!



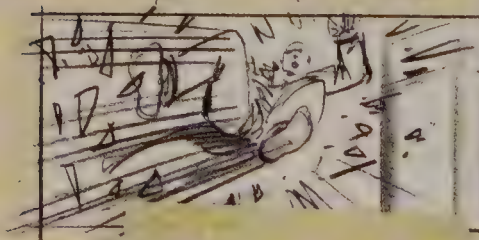
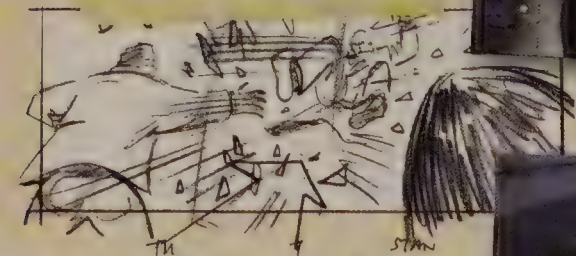
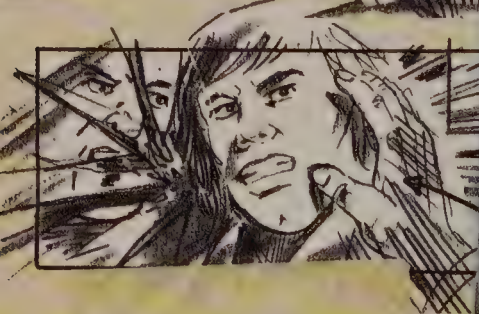
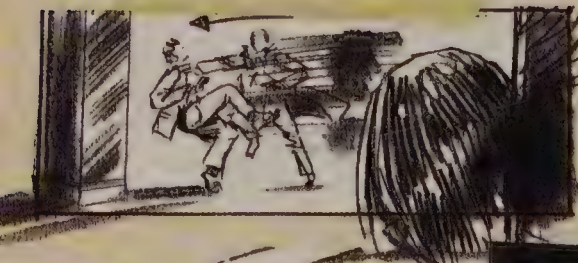
We had
2 weeks
of
prep on
the set
prior to
shooting.
Special
FX had
to prep
and test
breakaway
glass,
stunts
had to
rig winches
and pic
points.



First and Second Unit SHOTS HAVE TO BE CAREFULLY
PLANNED so that they will match when cut together.



7 years of
GOOD LUCK?
We tested 6 types of
Breakaway Mirror
Glass - different
thicknesses, paper-
backed, tempered,
etc. For this scene,
James smashes
Edward into candy glass.



I had to arrange all the
broken bits on the
James double because
we shot the "aftermath"
before we shot the stunt.



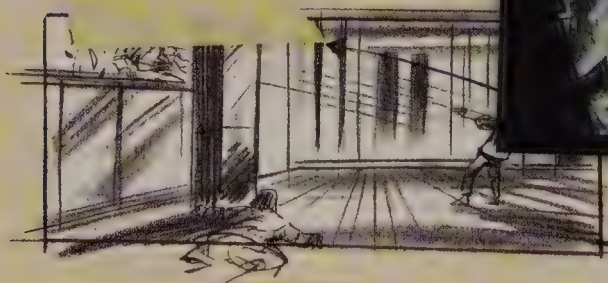
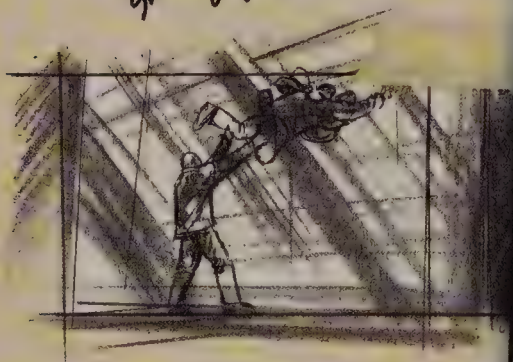
MVL2054.AVI



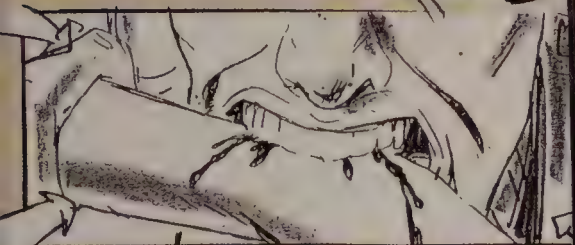
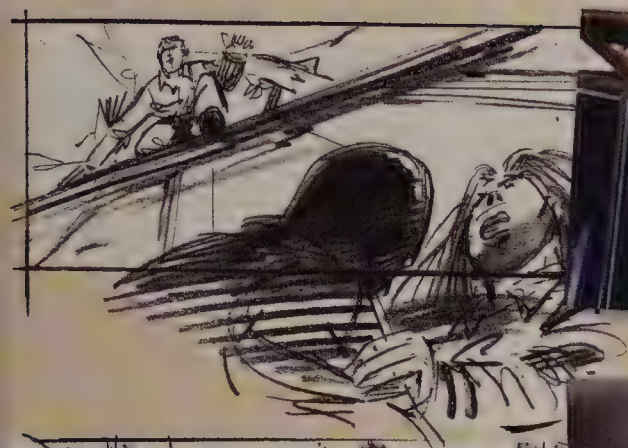
→ The actors rehearse with the stunt department behind the ballet studio set. We shot this scene first, completely out of chronological order, so it was challenging for the actors both emotionally (in terms of character arc development) and physically (coordinating with stunt doubles and breakaway mirrors.)

ALL HAIL TO 2ND UNIT!

Director Andy Cheng and
cinematographer Patrick
Loongway matched Elliot's
lighting exactly. They
shot on weekends
after we finished
all the first unit
shots.



Paul was on
a flying rig
when he
crashed into
the window.



INSERT YOUR FAVORITE
EDWARD FOTO HERE

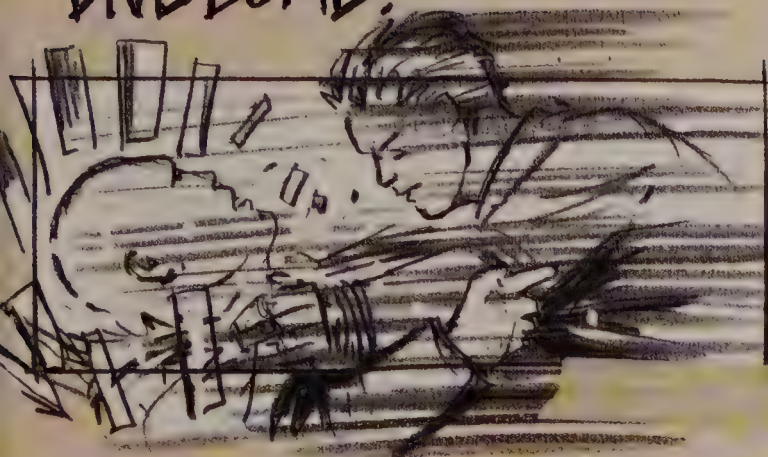


The fight is not really described in the book because Bella is unconscious from the venom. So Andy and I brainstormed ideas that would follow Stephenie's rules. We thought that these two vampires would be trying to rip each other apart — not hitting each other because that wouldn't hurt. I felt that when James bit Bella, Edward would be so enraged that he would resort to his "animal" nature and make the lunge — plowing James into the floor.

Early illustration by Marc Vena.



DIVE BOMB!

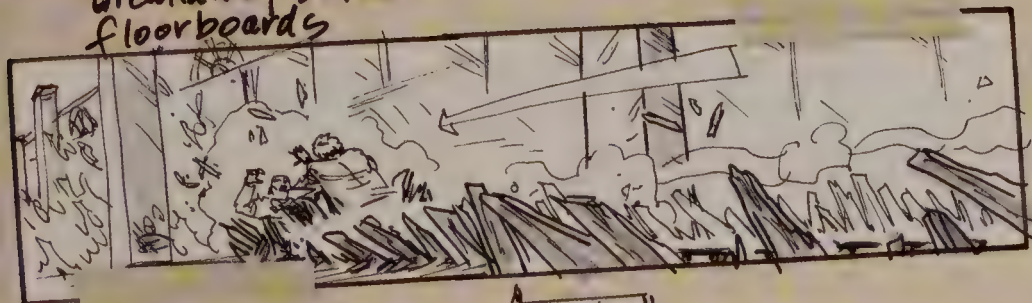


We built the set 18" off the ground to create a channel for the dolly track. The actors & stuntmen were pulled along on a "skateboard" dolly.

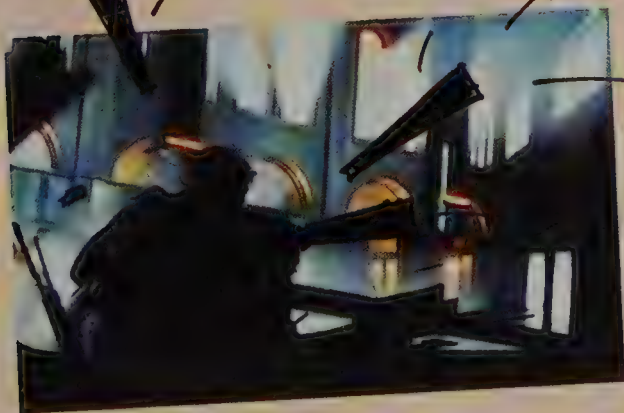
yes, the stunt guys earned their pay on this one!



Breakaway balsa floorboards



dolly/ran



After we saw the dailies, I had VFX add some boards flying directly at the camera. POW!

Early illustration by Marc Vena.

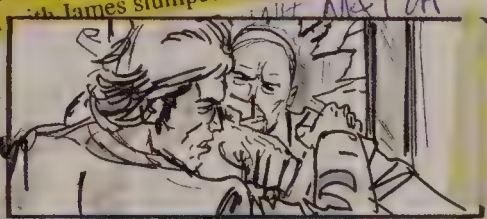


C/U of Edward & James plowing thru last bit of the floor into BREAKAWAY
 column and BREAKAWAY MIRROR. (or whatever piece is possible/safe) (time
 permitting)
 1. TWO SHOT at column Edward lifts James up
 1st UNIT - NO BELLA

MY SHOT LISTS ARE
 COLOR-CODED.
BLUE IS FOR SHOTS
 WITHOUT KRISTEN.
 SINCE SHE WAS A MINOR
 FOR 3/4 OF THE SHOW,
 WE COULD ONLY SHOOT
 WITH HER FOR 5 1/2 HRS

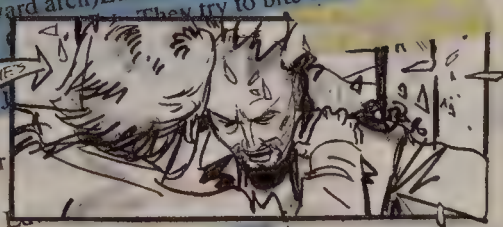


.... Bella is
 Edward throws James
 column - end
 with James slumped to ground.



MN FT
 RD INJ

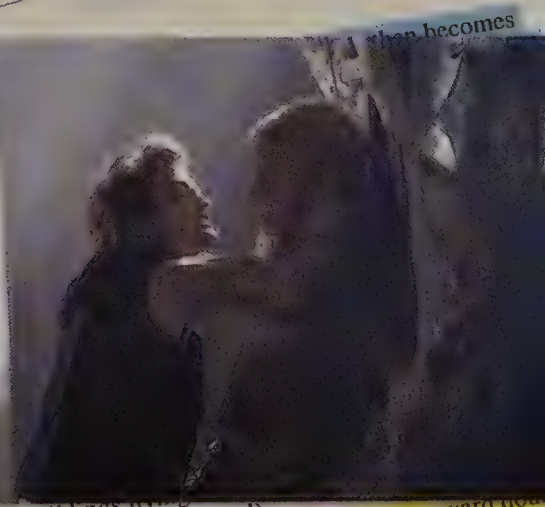
G2- G9 OMIT
 G10. TWO SHOT - PROFILE
 PRE-BROKEN REPLACEMENT PLASTER
 G14. OTS Edward as he bites James and
 G15. SHOT of Edward rips off a piece of



G11/12 Bella screams.... SWISH PAN over
 starting to bite James.
 G16. Close on Bella shocked.. reacting to
 G13 Over Bella onto Edward as he bites James. (flip the storyboard)
 START 8:15 - 10:15 Bella gone

G17 OMIT

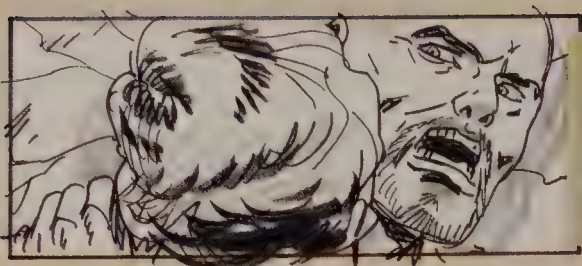
Rob and Cam
 wanted to
 go "off book"
 and do this
 part of the
 fight "freestyle"
 unchoreographed
FIERCE...



H6. (Pick up from
 rushes to her.. Alic

H5a. TIGHTER THREE SHOT on siblings
 three shot or over Bella. B CAM? (Photo storyboard)
 three Cullen siblings jumping off balcony and run toward door
 2nd UNIT

... so Elliot grabbed the camera and
 just flowed with the actors - hand-held
 "thirteen" style.



Make up Man
Rolf Keppler
shows his scav skillz.



It was late at night when we filmed the final ferocious bite — we realized we didn't have any "skin" so we hit up the craft service table, as shown below

D.I.Y. MAKE UP F/X



1 Put on sanitary gloves, or wash hands thoroughly. Remove cheese from packaging. Discard packaging.



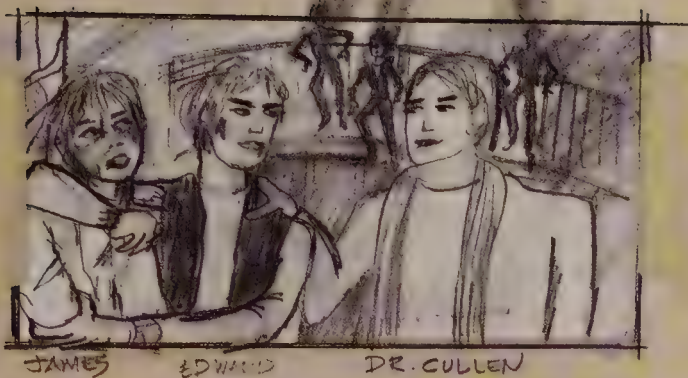
2 Place cheese on microwave safe dish, place dish in oven, close door, press **START**.



3 Microwave on **LOW** for 45 seconds or until cheese becomes rubbery. Cooking times may vary.

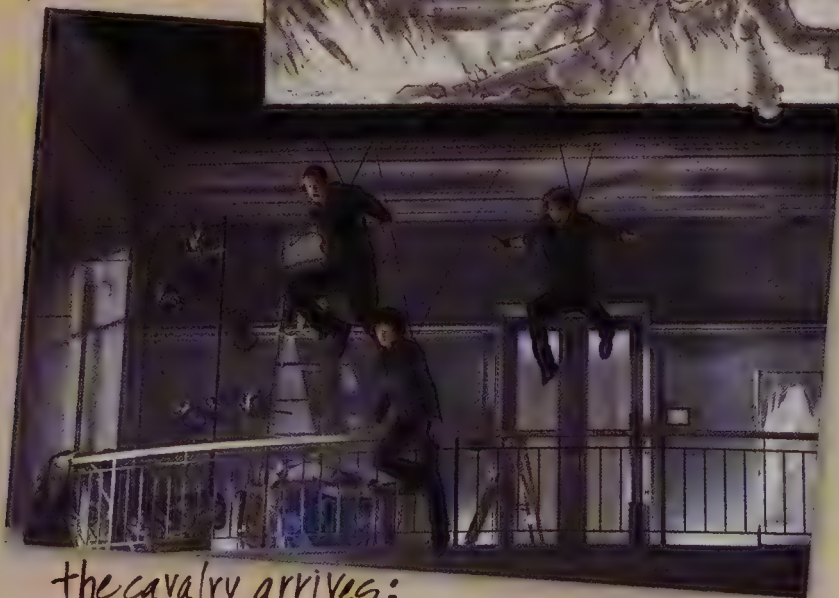


4 Cheese will be **VERY HOT**. Allow "skin" to cool to room temperature. Clean desired area, then apply. **ENJOY!**



By this point in the fight scene, I felt that Edward has moved even deeper into his violent animal nature—he is further and further from his sympathetic, human self as he viciously bites James. This is the moment that Carlisle steps in to remind Edward of his true nature. Edward stops his attack, reconnects with his heart, and goes to save Bella.

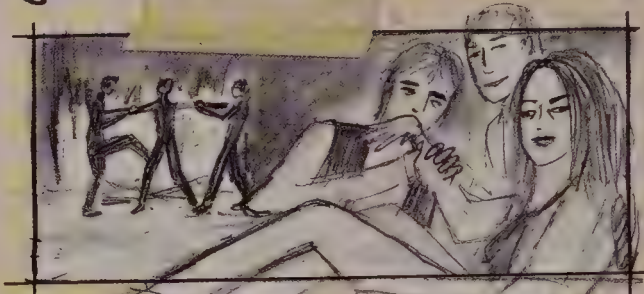
original concept with skylight dome—before I learned that the ceiling would have to be rigged with tracks and pic points →



the cavalry arrives:
Kellan, Ashley, and Jackson got to harness up and fly.

BURN the PIECES

the propane-
fueled fire
was built on a
triangular metal
base with 3
flame bars.
We could only
burn it for 45
seconds due to
heat build up.



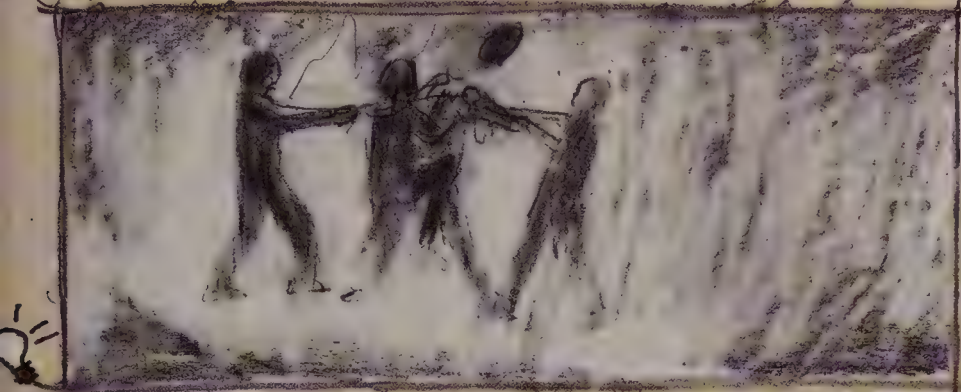
EDWARD SUCKS VENOM FROM BELLA'S
HAND



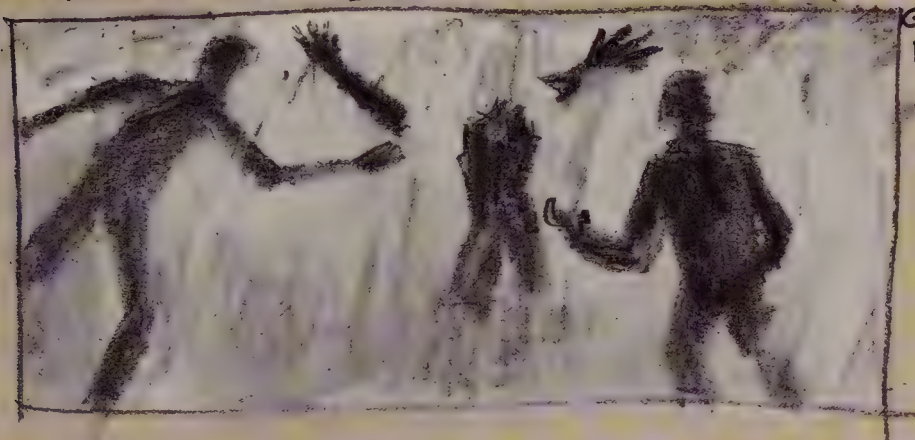
WARNING TO ASPIRING FILMMAKERS:



The storyboard artists were long gone, so I drew these 2



MY FAVORITE IDEA: ALICE TWISTS OFF JAMES' HEAD,



Grrr!
power!



FIRE WAS SUPERVISED BY PROFESSIONALS.
CEILING PIECES WERE REMOVED AND A
FIRE MARSHALL WAS PRESENT FOR SAFETY.

the venom
travels up
her arm...
into her
bloodstream



this isn't going
to match.

We'll get close
on your eyes to
feel the pain, it'll
be so intense...



It's impressionistic,
Judy...

what time
is lunch?



When we were filming this scene where Edward
is saving Bella's life - draining the venom from
her veins - Kristen and I looked at each other:
I think we realized at the same time just how
emotionally profound this moment was for Bella.

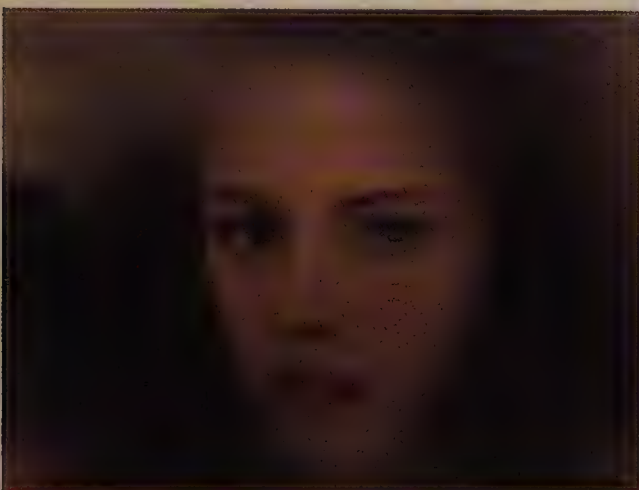


DEATH

is.

PEACEFUL, EASY.

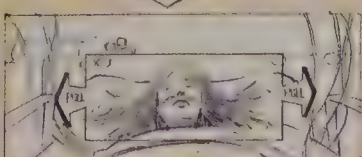
I wanted to film an underwater dream sequence for Bella's "death" but it was nixed for budgetary reasons. So I worked with P.I.C., our title design company, to create a dream sequence out of scenes we had already shot... almost like Bella saw her life flashing before her.



TILT



TILT



MUSIC

the soundtrack



Rob's 2 songs:

Kristen & Nikki kept telling me about Rob's songs and his voice - but he would never let me hear him sing. "I'll bring you a CD tomorrow" turned into 2 months. Finally I convinced him to go into my friend Karl Leiker's studio in his Venice apartment and just lay something down. He sat in a low Japanese chair in a tiny room and sang and played guitar - all on the same track ... 6 songs...



Rob's songs were raw and emotional. Adam Smalley, our music editor, tried the songs against picture. "Never Think" fit in beautifully with the restaurant scene, but "Let Me Sign" made Bella's death scene in the Ballet Studio much more powerful. Even Rob agreed, so he went into

Bright Street Studios and recorded the songs with a cellist - and Adam, Karl, and Kenny Woods at the boards.

One of my favorite days was watching Rob record. He sang the songs dozens of times, but no two takes were alike. The music seemed to flow from somewhere deep inside.

How we picked songs for the SOUNDTRACK

①. We started with Stephenie's playlist. Muse, Radiohead, Linkin Park and Collective Soul - all came from there.

②. Alex Patsavas - music supervisor - sends tons of music to the editing room.

③. Nancy Richardson - editor - cuts scenes with songs in them, finding out what works. Some of her first choices, like the Black Ghosts song at the opening, made it to the final movie.

④. Back in L.A. - Nancy, me and Adam Smalley, our music editor, all work madly to figure out the perfect songs for the emotions of each scene. For example, you can't have strong lyrics cutting through important dialogue.

⑤. Alex scores a record deal with Atlantic. Haley from Paramore, Mute Math, and Perry Farrell visit the edit room and do special re-mixes of their songs.

⑥. At the last second, it comes together into our album.



Paramore

THE TWILIGHT SONG - PARAMORE

HOW CAN I DECIDE WHAT'S RIGHT WHEN YOU'RE CLOUDING UP MY MIND. I CAN'T WIN YOUR LOSING FIGHT ALL THE TIME.
NOW CAN I EVER OWN WHAT'S MINE WHEN YOU'RE ALWAYS TAKING SIDES. BUT YOU WON'T TAKE AWAY MY PRIDE NO NOT THIS TIME

CHORUS
HOW DID WE GET HERE? I USED TO KNOW YOU SO WELL
HOW DID WE GET HERE? I THINK I KNOW

THE TRUTH IS HIDING IN YOUR EYES AND ITS HANGIN ON YOUR TONGUE, JUST BOILING IN MY BLOOD BUT YOU THINK THAT I CAN'T SEE WHAT KIND OF MAN THAT YOU ARE. IF YOU'RE A MAN AT ALL. WELL, I WILL FIGURE THIS ONE ON MY OWN.

→ IM SCREAMING I LOVE YOU SO
→ BUT MY THOUGHTS YOU CAN'T DECODE

CHORUS
HOW DID WE GET HERE... (CHORUS)

DO YOU SEE WHAT WE'VE DONE? WE'VE GONE AND MADE SUCH FOOLS OF OURSELVES.

CHORUS
HOW DID WE GET HERE? I USED TO KNOW YOU SO WELL
HOW DID WE GET HERE? I THINK I KNOW

THERE IS SOMETHING I SEE IN YOU IT MIGHT KILL ME BUT I WANT IT TO BE TRUE

→ Haley's lyrics for "Decode" Alex Patsavas



Perry Farrell and Etty Lau Farrell Mute Math

TREETOP

the score

notes from my
first phone call
with the composer

27

LONDON CALLING



Adam Smalley (music editor) and I met Carter
in London for the recording of the score.



Carter Burwell conducts
the London musicians at
AIR LYNDHURST studios —
founded by "the fifth
Beatle" — Sir George Martin —
inside a church built in the
1880's. Radiohead and
other amazing bands have
recorded here

55 CARTER BURWELL 55

Vampirism metaphor — a way of describing
adolescence so well
what will it look like.

SPEED — MOVING FAST — cool / slow moment
life span ... time ①

② SOUND COMES WITH THEM

slow ... speed ... RATCHET UP IN SPEED

10x faster — unique!

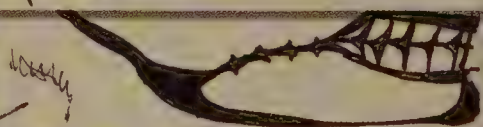
Right sketches fast — synth sketches
melodies ...

Suite of music — its own music world

struggle for intimacy — over obstacles

way it's recorded — suggesting extreme closeness

(instrument — electronic — so dry 1" away from the
mike — NOT a reverberative space ...
uncomfortable sense



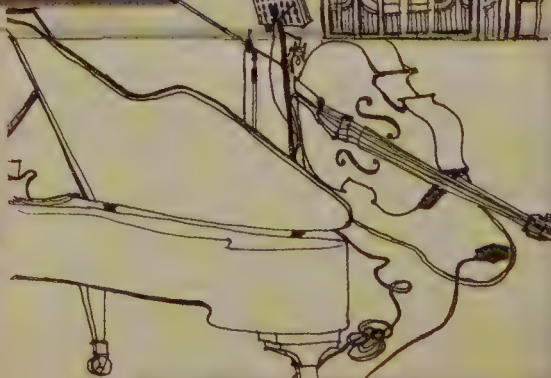
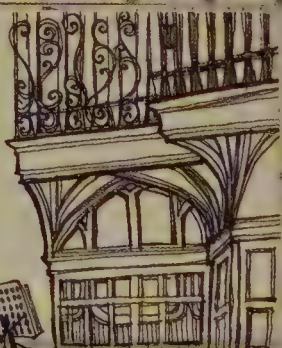
I've made
several trips to
the junkyard to
get some bits 'n
bobs for this — for
Carter. I had a large
cowbell made.

predator
B.F. Co.
By Fat Cowbell

speed

crunchy
not too syncretized

wanted to add some
metal?

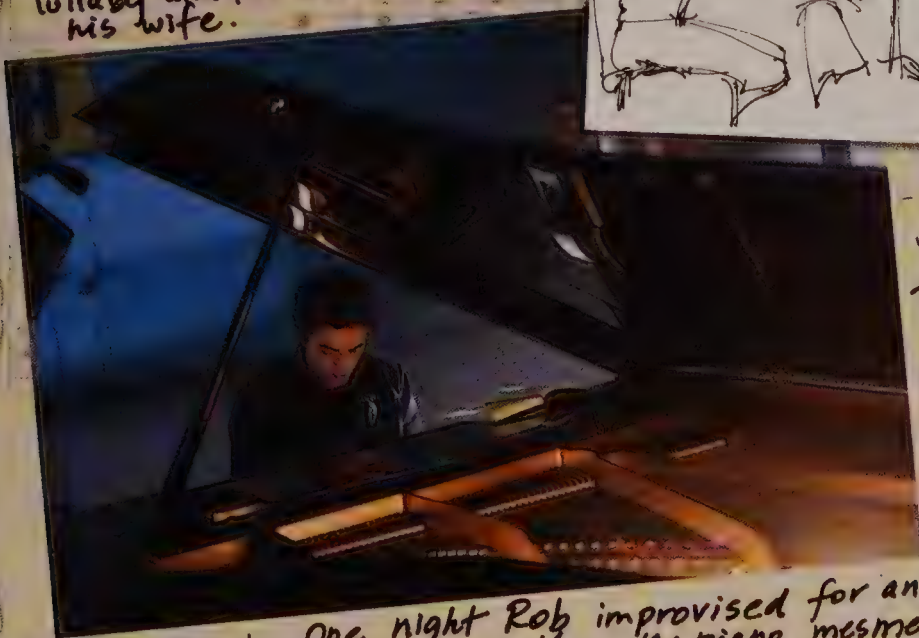


BELLA'S LULLABY



Years ago, Carter was in love with an amazing and challenging woman. She left him, and he wrote a piece of music that tried to express the thrill and pain of having his heart broken. This unnamed tune became Bella's lullaby and the woman became his wife.

Anybody need more harp
In their cans?



yes,
Rob
can
really
play.

Wyck's little son said:
"Daddy, I want to see
the vampire play the
piano."

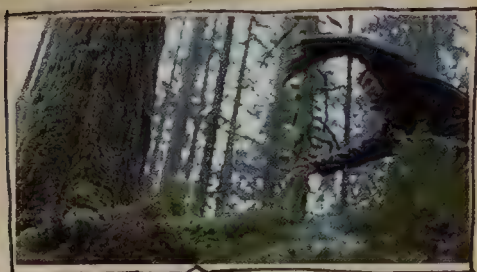
One night Rob improvised for an hour and a half on the piano, mesmerizing us with haunting melodies. Grown women actually cried.

The FINAL MIX: we are working at Wildfire studios, doing the final sound mix - here's where we get all the levels balanced - music, sound effects, and dialogue...



VISUAL FX

the DEER CHASE



stunt double jumps
on to stunt pad
at Silver Springs



real deer jumps over
log at Silver Springs
(grown men chased it over)



Richard Kidd, our
Visual Effects supervisor
composited the two
shots together.

A 3-D deer model was built
to add "wobble" to the
deer's rear at the end of
the shot.

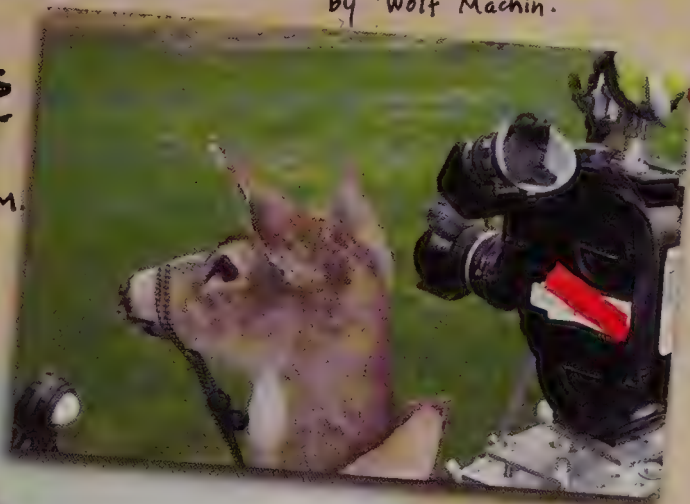


VIRTUAL FOREST

RICHARD KIDD's company, Catalyst Media, created the virtual forest environment to perform a 3-D composite with volumetric light beams, the real deer, the 3-D deer, and the stuntman plates.

Early design by Derek Sonnenburg.
Composite supervision by Wolf Machin.

**SOME IDEAS
JUST DON'T
WORK**
THIS IS ONE OF THEM.



**DEER HEAD
MOUNTED TO A
MOUNTAIN BIKE
FLYING OVER A
RAMP.**

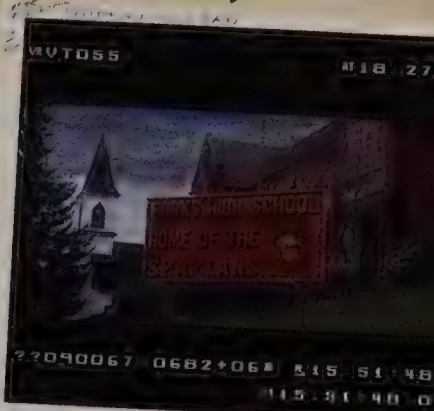
... SOUNDED GOOD
ON PAPER.





BEFORE

Nancy Richardson, the editor, and I found that we needed an establishing shot of the school for the rainy day scene.



AFTER



LIGHTNING, STORM CLOUDS & RAIN ADDED

WE TOOK A "FRAME GRAB" OFF THE AVID AND I WROTE NOTES - THEN PETRA HOLTORF-STRAITON, OUR VFX PRODUCER, FINDS MONEY IN OUR BUDGET TO SQUEEZE IN "ONE MORE SHOT."



SKY REPLACEMENT

- ADD STORM CLOUDS
- ADD LIGHTNING
- REMOVE CABLES

AFTER



Spot the Differences

note down the differences
or describe

sky
original
Add
with the green

"Old Growth" - one growing
thicker
the
trunks



Foreground
Full
Add
Landscape
and
Foggy
Fence



CONFESSIO:

I'M TRAINED AS AN ARCHITECT AND I COULDN'T HELP BUT DO A LITTLE DIGITAL REMODELING AND RE-LANDSCAPING - EVEN ON THIS GORGEOUS HOUSE. THEN, WHEN I READ BREAKING DAWN DURING EDITING - I THOUGHT - "THIS HOUSE SOUNDS BIG - ESP. THE WEDDING SCENE - I BETTER ADD ANOTHER STORY ONTO IT."

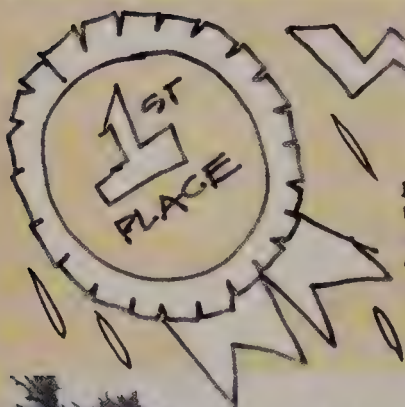
RECALCULATING
RECALCULATING
RECALCULATING



our water truck had a slight mishap on the way to set...
* the driver walked away



Misery, meet disaster...



WORST DAY

EVERYTHING HAD TO BE WRAPPED IN PLASTIC - BUT STILL 2 STEADICAM MONITORS WERE RUINED. THE CAMERA CREW WENT TO A HOTEL THAT NITE AND DRIED OUT ALL THE EQUIPMENT TIL 4AM.



CREW HAND-CARRIED EQUIPMENT 1 MILE ACROSS SLIPPERY ROCKS. THEY WERE NOT HAPPY.

HORIZONTAL DRIVING RAIN

This scene was supposed to be around a campfire on the beach - but no one would shoot there anymore, so we had to move it to a dry land.



FREEZING TEMPERATURES

I thought if we moved the scenes into the surfer van, at least the girls could wrap up in blankets and stay warm. So I ran through the parking lot asking other surfers if I could use their vans for a windblock.

CAN U SAY : X-TREME WEATHER

the actors are freezing, the crew is threatening to walk, and the lunch tent just blew over, Wyck.



Keep shooting.



Sammy stands in for Edward on the tech scout
a week before shooting.

Don't worry, there won't
be snow in April...



VR V T082

AT05:32:15:28

TYPICAL PHONE CALL:

FROM MICHAEL
VIGLIETTA, 2ND UNIT
FIRST A.D.:

"I'm trying to get that
exterior shot of the
prom for you, but we
couldn't get the Volvo
and it's snowing heavily."

22639797 8455+04

Frequently, the
sky would
darken and it
would suddenly
HAIL



22°F

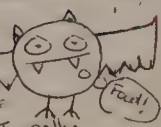
EVEN THE FROGS
WERE COLD

Look at the size of the coats
Rob, Kristen, and the crew are wearing.

Through rain, sleet, and snow,
we got it done and the movie
went out into the world...

of 21.

Händliche,
so much! I really
the poster. Within 5 minutes
already decided



rom
(probably
your biggest
fan)



led, but I
ould be interested in having a show
I would be more than happy



the best book she had
After
her twilight
ripe year
Twilight
Taylor has
Body Karate
going on!!!
"GO Taylor"
I RUN
LIKE A
HONEY
STING
TOO
Twilight
Mahia
El Best-Seller mundial
muy pronto cobrará vida
Direct
Dear Cameron...
Twilight was the best movie I've
seen in all my life. I loved the thrill I
got from all of the scenes.

thanks to...

BOOK DESIGN TEAM

Susan Burig
David Caplan
Zach Fannin
Ben Hardwicke
Catherine Hardwicke
Jamie Marshall
Nikki Ratney
Amanda Rosa
Patrick Smith
Megan Tingley



BOOK CONTRIBUTORS

Gilles Bensimon
Dan Bishop
Carter Burwell
Andy Cheng
Wendy Chuck
Elliot Davis
Robert Frankel
Laura Goring
John Keller
David Kidd
Bruce Lawson
Michael Longway
James Lin
Ben Melnick
Oksana Nedavniaya
Dennis Newcomb
Cynthia Nibler
Irene Hardwicke Olivier
Alex Patsavas
Ian Phillips
Chris Ryan
Erin Schneider
Gene Serdena
Kathy Shorkey
Peter Sorel
PIC Agency
The Twilight Art Department
Jeanne Van Phue
Marc Vena
Deverill Weekes
Venice Paparazzi



VERY SPECIAL THANKS TO

Stephenie Meyer
Kristen Stewart
Robert Pattinson

BIG THANKS TO TEAM SUMMIT

Rob Friedman
Patrick Wachsberger
Bob Hayward
Erik Feig
Nancy Kirkpatrick
Vivian Mayer
Andi Isaacs
Amy Tillman
Geoff Shaevitz
Gillian Bohrer



THANKS TO
 Melissa Rosenberg
 Karen Rosenfelt
 Greg Mooradian
 Wyck Godfrey
 Mark Morgan
 Ken Kaplan
 Stephanie Ritz
 Nick Frenkel
 Rowena Arguelles
 Beke Lerner

John Peed & Nicole Dietrichs -
 Cold Open

Chris Cook - Forks Forum -
 Newspaper (www.forksforum.com)

Lori Kelso - Forks Coffee Shop

Kevin Rupprecht - Forks High School

Diane Schostak - Olympic

Peninsula Visitor Bureau

Tim Tasker - TGT Stickers

Editors Guild Magazine

Julie Jackson - Jackson Shrub

WAIT! THERE'S MORE...
 As I'm finishing these notes,
 I keep remembering so
 many other people that
 helped make the film -
 each contributing in their
 own unique way. Check
 out the CAST and CREW
 credits - all these people
WORKED HARD.
 But it's the incredible fans
 that encouraged us the
 whole time!!

Love to all,
 Catherine

ART: © CATHERINE HARDWICKE:
 All text hand lettered by CH.; P. iv-v: P.
 vi-vii centerfold photo P. 4-5 notes lt; center-
 fold photo; P. 6 all art; P. 7 sketch; P. 8
 all photos and sketches; P. 9 mid lt; bot lt;
 bot rt photos; P. 10 bot lt photo; P. 12 mid
 lt and mid rt photo; P. 13 top lt notes, bot
 rt photo; P. 14 all photos; P. 15 mid & bot
 photos; P. 16 top rt photo; P. 17 top & mid
 photos; P. 18 bot lt sketch; P. 20 two top rt
 photos; two bot rt photos; P. 21 two top rt
 photos; top lt photo; P. 30 bot rt photo; P.
 32 bot lt photo; P. 33 top rt photo; P. 37
 bot sketch; P. 39 top lt photo; P. 47 mid lt
 photo; P. 50-51 top & mid centerfold
 photos; P. 52, bot rt photos; P. 58 bot lt
 sketch; bot rt photo; P. 59 top lt photo; P.
 60 sketch; P. 62 top lt/rt, mid lt photos; P.
 63 top & bot mid photo; bot lt sketch; P.
 66-67 centerfold floor plan; P. 71 sketch; P.
 80 top lt & bot rt photos; P. 81 top lt/rt
 photos; P. 85 rt vertical series; mid lt
 photos; P. 86 top lt photo; P. 90-91 center-
 fold sketch; P. 94 mid rt photo; P. 98 top
 two sketches; P. 99 top two sketches; P.
 105 mid sketch; top two photos; P. 106
 bot lt photo; P. 122 bot rt sketch; P. 124
 bot lt & mid sketches; P. 125 top rt photo;
 P. 130 bot rt photo; P. 138 top rt photo; P.
 139 top sketch; P. 140 mid sketch; P. 141
 top sketch; P. 144 bot rt photo; top lt
 sketch; P. 146 all art; P. 147 mid rt sketch;
 bot rt photo; P. 153 bot rt photo; P. 156 top
 photo; P. 160 mid rt, bot; P. 161 bot lt
 photo; P. 161 top lt, top rt, bot mid lt, &
 bot lt photos; P. 162 top lt, top rt photos; P.
 163 mid lt photo; top mid rt photo; P. 164
 bot photo; P. 165 bot lt

ART BY KATHY SHORKEY: P. 22 mid painting; bot lt painting; P. 26 mid painting; P. 26 mid watercolor; P. 30 all watercolors; P. 32 bot mid painting; P. 40 mid watercolor; P. 41 mid watercolor. **ART BY WENDY CHUCK:** P. 24 bot series of photos; P. 25 bot series of photos; P. 29 bot series of photos; P. 31 bot series of photos; P. 33 bot series of photos; P. 34 bot series of photos; P. 35 bot series of photos; bot rt sketch; P. 36-41 bot series of photos. **ART BY OKSANA NEDAVNIYA:** P. 24-25 center sketch; P. 27 center sketch; P. 28-29 center sketch; P. 31-39 center sketch. **ART BY PETER SOREL:** P. ii-iii centerfold photo; P. 11 mid lt photo; P. 24 mid lt; P. 25 top rt; P. 29 mid rt; P. 31 top rt; P. 34 top rt; P. 36 top rt; P. 37 top rt & mid rt; P. 40 top rt; P. 41 top lt; top rt; bot rt; bot strip; P. 43 top rt; P. 49 top rt; P. 56-57 photo spread; P. 56 bot rt; P. 57 top rt; mid rt; bot lt; P. 58 all photos; P. 59 mid rt; P. 64-65 spread; P. 68 all photos; P. 69 all photos; P. 70 all photos; P. 72 all photos; P. 73 mid; P. 75 bot rt; P. 92 top; P. 102-103 spread; P. 107 bot rt; P. 108 bot rt; P. 109 all photos; P. 110 all photos; P. 112 top rt; P. 114 top lt; P. 115 mid lt; P. 116 top lt; P. 117 all photos; P. 118 all photos; P. 119 all photos; P. 120 mid lt; P. 137 mid rt; P. 141 bot; P. 142 all photos; P. 160 top lt. **ART BY DEWOP CORING:** P. 42 top storyboard; P. 43-55 top storyboard; P. 56-60 top storyboard; P. 80 top; P. 81-82 top; P. 83 bot lt storyboard; P. 84 three mid storyboards; P. 86 three bot lt storyboard; P. 92 bot two storyboards; P. 93 top & mid storyboards; P. 94 lt vertical storyboard; P. 96 mid storyboard; P. 109 bot storyboard; P. 110 mid storyboard; P. 111 bot storyboards; P. 113 storyboards; P. 114 top series storyboard; P. 115 top storyboard; P. 117 lt vertical storyboards; P. 118 top storyboard; P. 120 top storyboard; P. 132 bot lt series storyboard; P. 133 top lt; bot lt storyboard; P. 138 top lt storyboard. **ART BY PHILIP KELLER:** P. 68 top; bot storyboards; P. 69 top; bot/bot rt storyboards; P. 70 top rt; bot lt storyboards; P. 72 top storyboard; P. 73 bot storyboard; P. 74-75 centerfold storyboard; P. 97-97 centerfold storyboard; P. 106-107 centerfold storyboard; P. 108 top, third from top storyboard; P. 109 top storyboard; P. 110 top/bot storyboard; P. 111 top storyboard; P. 112 storyboards; P. 114 bot storyboards; P. 115 mid storyboard; P. 118 mid lt; bot rt storyboard; P. 119 storyboards; P. 121 mid lt; P. 126 storyboards; P. 127 storyboards; P. 128-131 storyboards; P. 132 bot lt storyboard; P. 133 mid lt storyboard; P. 135 storyboards; P. 138 top lt storyboard; P. 140 top two series storyboards; P. 142 storyboards. **ART BY DEANA NEWCOMB:** P. 21 top rt; P. 22 bot rt; P. 23 top lt; bot lt; P. 25 mid rt; P. 27 lower mid rt; P. 28 top rt; P. 31 mid rt; P. 35 top rt; P. 36 mid rt; P. 39 bot photos; P. 42 all photos; P. 43 mid rt; center, mid rt, center, mid; P. 46 all photos; P. 47 top rt; bot lt; bot rt; P. 48 all photos; P. 49 bot; P. 50 bot lt; P. 52 all photos; P. 53 all photos; P. 54 all photos; P. 55 all photos; P. 61 top rt; middle; P. 62 bot rt; P. 76-77 spread; P. 79 bot rt; P. 81 bot rt; P. 82 all photos; P. 83 bot; P. 85 bot lt; bot rt; P. 86 top rt; mid lt; bot lt; P. 87 all photos; P. 88-89 spread; P. 94 bot rt; P. 96 all photos; P. 98 bot lt; P. 99 all photos; P. 154 all photos; P. 155 all photos; P. 157 bot; bot rt; mid lt; bot mid lt; bot mid rt; P. 161 P. 160 mid lt & top lt; top rt; mid lt; center, mid rt; bot mid lt; bot rt; bot lt; P. 162 top lt; middle; P. 163 top middle rt. **ART © IRENE HARDWICKE OLIVIERI:** P. xii-13 paintings. **ART BY ERIN SCHNEIDER:** P. 3 top lt; bot rt photo.





ART BY PATRICK T. SMITH: P. 7
 bot rt photo, P. 18-19 centerfold
 photo, P. 145 top lt photo, P. 149 bot lt
 photo P. 160 mid lt & mid rt photo, P.
 161 top lt photo, P. 163 top lt photo-
 ART BY BEN HARDWICKE: P. viii
 photo, P. x-xi centerfold photo, P. 20 all
 top photos, mid lt photo, bot mid
 photo, bot lt photo, centerfold mid
 photo, P. 21 centerfold mid photo, top
 rt photo, top lt photo, top rt mid
 photo, bot rt mid photo, top bot rt
 photo, bot, bot rt photo, bot lt photo,
 P. 24 top rt photo, P. 25 bot lt photo, P.
 38 top lt photo, P. 138 bot half photos,
 P. 144 top rt photo, P. 147 top rt
 photo. ART BY JAMIE MAR-
 SHALL: P. 50 bot lt photo, P. 66
 top/bot lt photo, P. 80 mid lt photo
 ART BY ELLIOT DAVIS: P. 12 top
 photo P. 71 rt vertical series photos, P.
 74 mid rt photo, P. 75 bot lt photo.
 ART BY JEANNE VAN PHUE: P.
 23 bot rt photo. ART BY CHRIS
 RYAN: P. 27 top rt photo, P. 28 bot rt
 photo, P. 40 top lt photo, P. 41 one in
 bot series ART © VENICE PA-
 PARAZZI: P. 32 top lt photo. ART
 BY GENE SERDENA: P. 46 mid &
 bot rt photo. ART BY SHEPHERD
 FRANKEL: P. 50-51 Bot centerfold.
 ART BY TWILIGHT ART DE-
 PARTMENT: P. 44-45 centerfold
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 centerfold floor plan, P. 58 top floor
 plan, P. 59 bot lt floor plan, P. 63 floor
 plan, P. 124-125 centerfold floor plan.
 ART BY PIC AGENCY: P. 143
 treated photos. ART BY CYNTHIA
 NIBLER: P. 38 mid sketches, P. 40 top
 lt photo, P. 160 top lt photo. ART BY
 DIANE SCHOSTAK: P. 14 top rt
 photo, P. 16 top photo & bot lt photo
 P. 17 bot. ART BY JAMES LIN: P. 9
 top photo, P. 10 top lt photo, P. 78 two
 top lt. P. 152-153 centerfold photo, P.
 156 bot photo. ART BY MARC
 VENA: P. 104 whole page, P. 122-123
 centerfold sketch, P. 154 whole page, P.
 136 whole page, P. 139 top rt sketch, P.
 143 bot rt photo. ART BY DAN
 BISHOP: P. 13 top rt photo, P. 105
 bot photo, P. 106 top lt photo, P. 160
 top photo, bot photo, P. 161 mid
 photo, P. 163 bot mid rt photo. ART
 BY BETH MELNICK: P. 81 mid
 photo. ART BY BRUCE LAWSON:
 P. 94-95 centerfold photo, P. 97 bot rt,
 P. 112 bot photo, P. 161 top rt photo P.
 163 top rt photo. ART BY JONNY
 HUNT: P. 160 top. ART BY DE-
 VERILL WEEKES: P. 163 mid rt
 center. ART © SUMMIT ENTER-
 TAINMENT: P. 158 top lt, top rt, bot
 rt, P. 159 top mid, top rt, mid, bot rt,
 bot lt. ART © GETTY IMAGES: P.
 158, bot lt center, P. 159 top lt. ART
 BY RICHARD KIDD: 124-125 cen-
 terfold bot. P. 150 mid, bot P. 151 top
 series, P. 152 mid rt, mid lt, bot, P. 153
 rt, series, P. 152. ART BY GILLES
 BENSON: P. 164 center. FRAME-
 GRABS BY ELLIOT DAVIS: P. 59
 mid top, mid rt, P. 67 bot, P. 73 top lt,
 top rt, P. 78-79 spread, P. 83 mid, P. 84
 all photos, P. 85 top lt, P. 93 top, P. 97
 mid, P. 109 top, P. 113 all photos, P.
 115 bot rt, P. 119 top rt, P. 124 all
 photos, P. 150 top lt, top rt, P. 152 top
 lt, bot lt, P. 153 top lt, P. 157 top lt.
 FRAMEGRABS BY PATRICK
 LOUNGEWAY: P. 61 bot, P. 81 bot rt,
 top bot rt, P. 93 bot, P. 95 bot lt, bot rt,
 P. 100-101 spread, P. 100 bot lt, P. 108
 top lt, P. 111 all photos, P. 115 top,
 P. 124-125 spread, P. 126-127 spread, P.
 130 all photos, P. 133 all photos, P. 155
 top lt.



IN LOVING MEMORY OF
 ROBERT STOVER & MY DAD,
 JOHNNIE HARDWICKE.



CATHERINE HARDWICKE trained as an architect at the University of Texas and started in film as a production designer. She designed over 20 films, including *Tombstone*, *Tank Girl*, *Three Kings*, and *Vanilla Sky*. Hardwicke's debut as a feature film co-writer and director was the Sundance award-winning *Thirteen*. Made for under two million dollars, it garnered an Academy Award nomination for Holly Hunter. She has since directed *Lords of Dogtown*, *The Nativity Story*, and most recently, *Twilight*. She lives in Venice Beach, California, with Jamie Marshall and her cat, The Black Velvet Luxury Item.

visit me at
WWW.CATHERINEHARDWICKE.COM

SUMMIT ENTERTAINMENT PRESENTS "TWILIGHT"
A TEMPLE HILL PRODUCTION IN ASSOCIATION WITH MAVERICK/IMPRINT KRISTEN STEWART ROBERT PATTINSON BILLY BURKE PETER FACINELLI
DIRECTED BY TRICIA WOOD, CSA DEBORAH AQUILA, CSA MUSIC BY CARTER BURWELL EDITOR ALEXANDRA PATSAVAS PRODUCTION DESIGNER WENDY CHUCK EXECUTIVE PRODUCERS NANCY RICHARDSON, A.C.E. PRODUCED BY ELLIOTT DAVIS
SCREENPLAY BY KAREN ROSENFELT MARTY BOWEN GUY OSCARY MICHELE IMPERATO STAGILE BASED UPON THE NOVEL "TWILIGHT" BY STEPHENIE MEYER SCREENPLAY BY MELISSA ROSENBERG DIRECTED BY CATHERINE HARDWICKE
PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13
RATED R Restricted Under 17
TWILIGHTTHEMOVIE.COM



THIS IS THE INSIDE STORY

In this book you'll follow me through the creative process that went into making Stephenie Meyer's hypnotic novel come alive on-screen. Get the inside scoop on the wardrobe, storyboard sketches, behind-the-scenes photographs, and personal notes about making my favourite scenes.



Praise for the film TWILIGHT

"Hardwicke has connected so intensely to the Meyer novel that it's hard to imagine anyone else making a better version."

— Kenneth Turan, *Los Angeles Times*

"She has reconjured Meyer's novel as a cloudburst mood piece filled with stormy skies, rippling hormones, and understated visual effects."

— Owen Gleiberman, *Entertainment Weekly*



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ISBN 978-1-905654-59-8



UK £12.99

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